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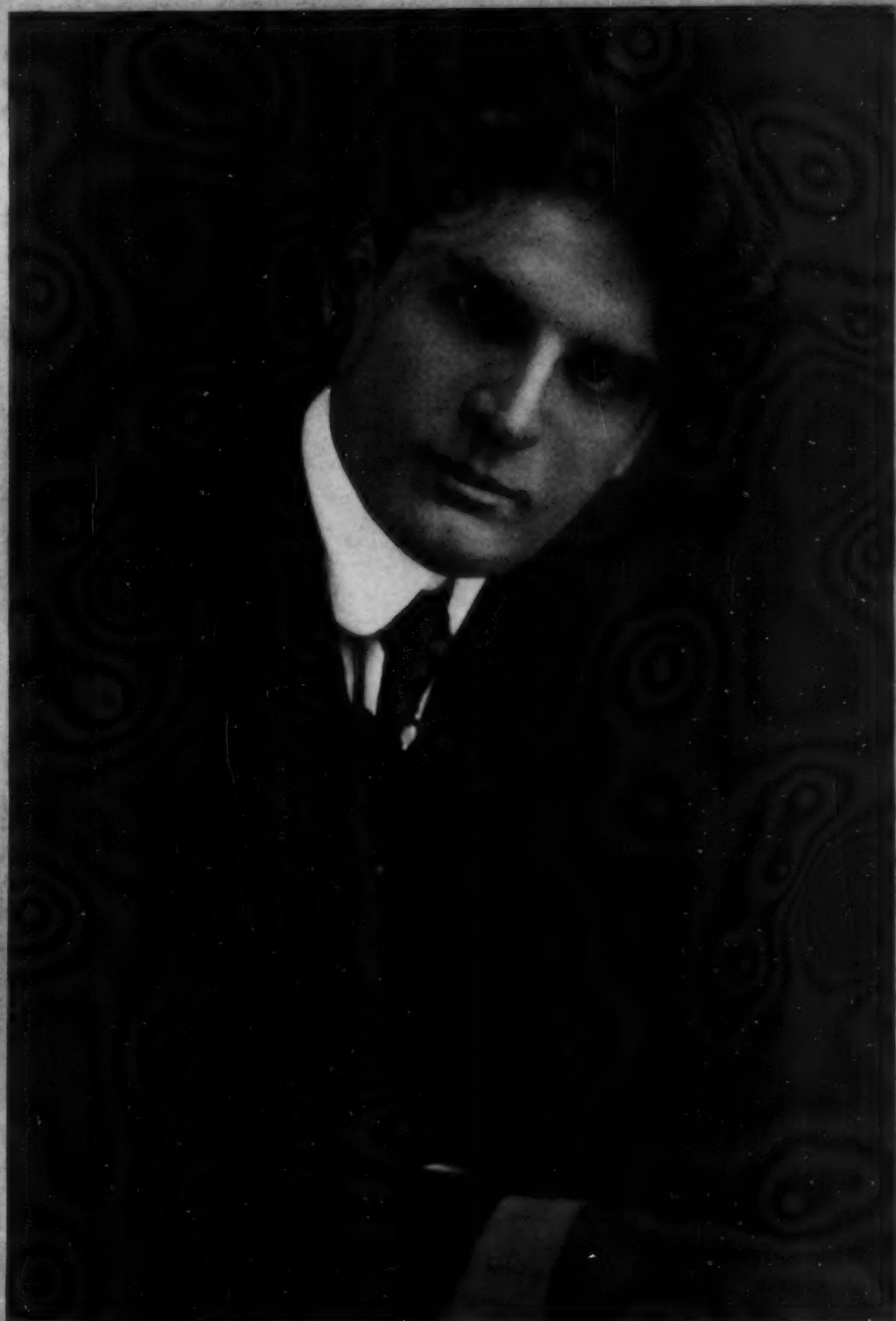
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Mrs. R. Goldbeck,		Horace P. Dibble,
Mrs. Alfred Ernst,	TERMS LIBERAL.	B. Strassberger,
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BOSTON SYMPHONY. THE INSTITUTE OF ART.



CONSIDERABLE changes have been made in the personnel of the Boston Symphony Orchestra, no less than nine new men coming from Europe to replace the Adamowskis, Hess and other former members of this formidable orchestral body. A few resident American musicians are also among the new nominees, but the bulk of the replenishers are Germans, and the questions again arises, How is it that we must constantly go to Europe for orchestral material? Boston, other New England cities, New York, Philadelphia, Baltimore and Washington have been attentive listeners to the delightful concerts of the Boston Symphony Orchestra for a score of years, hundreds of musical colleges and schools and private musical studios and teachers have turned out pupils who have studied to play on all kinds of orchestral instruments, besides studying music, many of the teachers have been and are from Europe, and yet, despite this general education derived from the Boston Symphony concerts and the studies pursued, we are unable to supply the wants of a symphony orchestra, which seems to be forced to go to Europe whenever it requires new or additional material.

We pay more to listen to music than Europe does; we pay more for musical instruction than Europe does per capita; we import teachers from Europe—renowned ones; we study modern European works with avidity, studiously avoiding American works except on the basis of commercial reciprocity, and yet we are always finally unfit to supply the active or professional musician when there is an opportunity to fill a place in a quartet or orchestra.

All the classical orchestras of the United States are rehearsed with the use of the German language only. The conductors all are either Germans or use the German tongue in commanding, and there is no use for any one not familiar with the German to join one of our orchestras unless he is a foreigner, and such a foreigner, if not a German, usually has sufficient smattering of that language to understand the conductor.

What and where is the trouble after all these years of orchestral and other musical education? Was it not possible for

the Boston Symphony Orchestra management to find competent players in America? Very naturally, the duty of selection devolved upon Dr. Muck, the conductor, and he does not know any American orchestral players or students, while, on the other hand, he knows the German orchestral player or they know him in Germany; hence he was obliged to seek the new players on the other side.

Judging from present appearances the American musical student will not get any opportunity to enjoy the artistic satisfaction of playing in a classical orchestra as one of its members; he is actually ostracized, just as he has been since the days of Andrew Jackson and James Buchanan, of Carl Bergman, Anschütz, Vianesi or Theodore Thomas, and no one bearing an American name seems able to find a chance to demonstrate his capacity as conductor of one of our classical orchestras.

What is the underlying cause of this?

If we are sufficiently intelligent to appreciate the performances of our classical orchestras, a fact illustrated in their existence and maintenance, and if we acquire such a musical taste that our communities insist upon organizing them and also engaging their services outside of the zone of organization; if we engage as lecturers the wise men of journalism to tell us all about these orchestras, and even encourage them to write great bound books in which we are instructed how to listen to music, and if we have colleges and schools of music galore and endowed institutes and thousands of teachers, many from abroad, how is it that after scores of years of such operations, manipulations and conscientious application we cannot, from out of such a seething mass of appreciators and students, find a few professional American musicians who can fill in a few not overpretentious places in an orchestra which is known to be under continual rehearsal, during which discrepancies, if any, should exist, could be gradually eliminated anyway?

Wherein lies the difficulty this situation presents?

Are we defective in the sense of assimilation? Are we indifferent to the true and sincere in art? Are we incapable of acquiring executive control or are we too hurried, too anxious, too impatient? Are we stupid and merely listen and study automatically? All these things, if answered affirmatively, would yet not

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account for this discouraging phenomenon, for there still could be found material for the few isolated cases that represent an opening in a symphony orchestra, particularly when we remember that among 80 odd million human beings, with a half million interested in classical music and with thousands of students every season actually graduating, the few that are needed could be found—unless, indeed, our whole musical fabric is rotten, notwithstanding that among the teachers and scholars and pupils there are thousands of Europeans and thousands of Americans who, after having studied in Europe, returned and are and have been active here.

The fact is that our American musical institutions discourage the American musician constantly, as evidenced by the large emigration of American professional musicians to Europe, where they are permanently located, following their vocation.

We are prejudiced against our own native musicians, and we are snobs and toadies on top of this. We surround ourselves with a high wall of protection that compels us to pay a heavy toll to get European products here, and that heavy toll makes them so attractive that we insist upon importing them, and this sense has been cultivated to such an extent that it has affected our taste for all foreign articles, and it is only necessary to be foreign to be good or better. That accounts for our heavy imports, including the importation of the foreign musician. He comes in duty free, not as a musician but as a man, but the attraction is his foreign atmosphere, as it is called—a word covering a multitude of sins.

Our American musicians and teachers in Europe could not sustain themselves in the European atmosphere if they were not the equals of the native European. That is not even debatable; it is a fact.

We cannot support our American musician because the fashion of the times will not permit it. The imperative law of taste prevents us from giving him any credit, no matter how great an artist he may be. Vide MacDowell! If he will cater to a cheap or vulgar taste he will get considerable patronage, but if he insists upon maintaining his artistic soul and dignity he must relinquish every desire of eligibility, and simply because he is an American, the musical or artistic question never arising, for it has not even an opportunity to arise. Very naturally, if this continues we shall never have American musical artists—never.

On investigation any one can ascertain that the management of the Boston Symphony Orchestra will give several reasons for not engaging Americans. It will say none could be found. It will say that as the director was in Europe advantage was taken of the case, and he was asked to find the players, and it will say—and this is the important reply—that it must get European players, for if it took American players the subscription would become endangered. And it probably would. It would, because we Americans in the land of the free graft and the home of the protected trusts are toadies and snobs and hypocrites. We want that foreign label. We need it in order to give us standing and position—in Europe, as we fondly think, and consequently here as a corollary. And Europe laughs at us, enjoys the remunerative joke, and takes the money, and this will continue indefinitely, for the idea itself is expanding. And it is a paradox of the wildest nature, for if we are capable of listening intelligently and even of applauding at the proper moment, and of re-engaging the most competent artists, and fostering the very highest and most elevated productions of musical art, we, at the same time, demonstrate that we are incapable of participating in it as artists. We can be no artists; that is impossible. The Boston Symphony Orchestra, Kneisel, the Loeb Institute—all these organizations prove this. We can never be artists, only Americans.

The probability is that the Boston Symphony Orchestra had to submit to this impulse of fashion. Kneisel could not educate a second violinist for his Quartet; it probably would not have paid him. Why then study violin? What is the object anyway of any American to study music unless he calculates upon residing in Europe to practice his vocation?

The following circular has been issued by the management of

Boston Symphony Hall. It appeared last Sunday as original matter in some of the New York daily papers, although it was mailed in manifold form to all of them:

SOLOISTS WITH ORCHESTRAS.

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programs, but to admit the performance of important works which call for a solo artist. There is, however, a general tendency today among the better established orchestras to cut down the number of soloists. There is a great and rapidly growing body of concertgoers who sympathize decidedly with the modern conductor that a soloist more often than not breaks the symmetry and destroys the balance of a symphony program, and such persons are even now in the large majority of those to whom an orchestra must look for steady support. On the other hand, by cutting down the number of soloists an orchestra is enabled to concentrate the money set aside for this purpose on a few of the greatest artists available. The Boston Symphony Orchestra has taken a lead in this matter. Last season it tried what many considered the hazardous experiment of radically reducing the number of its assistant artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the orchestra was alone. The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be no soloists on twelve out of the twenty-four programs. In New York and the other cities where series of concerts are given, the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given there will be no assisting artist. It is very significant of the trend of the times that most of the cities in the Middle West which the Boston Symphony will visit next January have had it specified in the contracts that they want only the orchestra and no soloist.

The ideal symphony concert must be symmetrical. That depends upon the conductor, who is the program builder. If he lacks balance he will not be able to draw up a symmetrical scheme; if he has a fine sense of proportion he will establish for a season of concerts a set of programs that represent artistic reciprocity in the various works performed and performed at one time. There are few conductors, even in Europe, who are successful in doing this; it is not the easiest thing to do after all.

The modern tendency making a "star" of the conductor enables him, however, to act with more freedom than formerly, for he can eliminate the soloist frequently, and he does so. What then, as a logical consequence, becomes of the piano concerto, the violin and cello concerto, the vocal concert aria and the song in the symphony concert? We have always insisted that the operatic aria or the oratorio number has no place on a symphony program. There are, however, great vocal works that can be sung, when properly placed, in symphony concerts, and these should be heard. Not the mad scene from "Lucia" or the "Hamlet" aria or the "Ocean du Ungeheur" or any kind of opera number, but a song or aria composed for classical concerts. Then the public also must hear the concertos. They are also exceedingly necessary for the student. In cities where the Boston Symphony Orchestra has never been heard the orchestra will require no soloist, as the above circular states, and the reason for this is obvious: the orchestra is the soloist in those cities because of the novelty. Boston will have twelve of its twenty-four concerts without soloists. Some of these will be Melba, who should not be permitted to sing an operatic aria if the Boston Symphony Orchestra proposes to stand by its ideal; Schumann-Heink, who is able to sing any-concert aria; Kreisler, the one outside violin soloist, the two others being members of the orchestra, and the following pianists: Goodson, Samaroff and Carreño and Bauer and Ganz. Paderewski will also be one of the soloists. This leaves one date open for another soloist, and I would not have the temerity to

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mention his name, but I could put my hand upon him if he were near enough. Dr. Muck will be here this week from Europe.

The plan of doing away with soloists may be made financially successful, and the finances are always the chief question in music, for without money no music. If it should be followed by other orchestras it would become interesting for the soloists, particularly if those few selected were to come from the ranks of the opera artists. Then the American artist would be what we call in politics "down and out" for good so far as appearances in orchestral concerts go. I see on the official bulletin of the Boston Symphony Orchestra that it says: "Dr. Karl Muck, conductor (of the Royal Opera, Berlin)," which means that the doctor is still a part of the personnel of the opera in Berlin. He has not resigned that position. He will return thither, and the recent *MUSICAL COURIER* item, which has never been contradicted officially by any one, and which is in cold storage at present, will then become a verification of itself.

The Loeb Endowment.

It may not be fully understood, and therefore it should be explained, that the Institute of Musical Art endowed by the Loeb family is a public institution controlled by a set of trustees operating under a charter granted by the State of New York through the Regents of the University. It belongs to the people. It is not any one's property. The trustees hold it in trust, and no one can withdraw the trust fund. It is held perpetually by trustees, any vacancy being filled by the remaining trustees forever.

This is one reason, sufficient to itself, why an itemized financial statement will be forthcoming, showing exactly how the Institute is managed by those to whom the trustees have delivered the control. The people—the musical people in this instance—will demand that statement when the proper time comes, because it is unhealthy, wrong, unjust and contrary to the spirit of our institutions for any set of men to conduct a chartered institution and not issue annually an itemized statement of the financial condition. There is no particular hurry about it, especially when the reluctance to pursue such a straightforward course must necessarily place those whose duty it is to issue the statement in an unenviable light.

To show how impolitic the management is in engaging the services of critics of daily papers on its staff, I will repeat a phrase recently printed in the *New York Tribune*, whose critic is one of the faculty of the Loeb Institute. It refers to the School for Young Singers at the Metropolitan Opera House, saying, "its influence is apt to be pernicious morally as well as artistically." This statement is published by a member of the faculty of the Loeb Institute about another school where singing is taught, as singing is also taught at the Loeb Institute. Without prejudice, as Zangwill would say, I would like to ask how this can be tolerated by the trustees of the Loeb Institute? Here is a member of their faculty who happens to enjoy the privilege to write for the *Tribune*, attacking a rival singing school and going so far as to question the moral influence of a competitor. What has Mr. Whitelaw Reid to say to such a handling of the columns of his paper? What have the trustees of the Loeb fund to say, and what have the owners of private conservatories in New York to say, any one of the latter being subject to similar treatment at the hands of the *Tribune* critic at any time while he is a member of the faculty of the Loeb Institute?

This is a serious matter. But there are other aspects of that situation equally serious. The director of the Loeb Institute conducts concerts for four or five choral organizations here during the season, and these concerts are criticised by the critics of the *Tribune* and the *Sun*, both of whom are members of his faculty. That is to say, the members of his own faculty publicly criticise his performances. If they disagree with his methods and his in-

terpretations of great compositions, can they say so and yet retain their places on a faculty of which he is the director and call themselves men? Would they be so thoroughly perverted as to cooperate with him in the conduct of a musical school when, as they might then view it, he proved to be incompetent? Very naturally, should they praise his work as the conductor of great compositions, why, it would be understood, as it will be understood (and they need not flatter themselves for a moment that they will be exempted from public criticism) that their favorable criticisms were connected with the places they occupy under him, being his appointees. Certainly that will be the attitude of the public, and the simple and natural attitude.

If they criticise him unfavorably they show that he is incompetent, and they certainly must then resign or be dismissed by him, if he has a spark of honor in him. If they criticise him favorably everybody will associate the favor with the faculty—every one must, for it is an inevitable conclusion from a premise—a perfect syllogism. How can the *Tribune* and *Sun* endure this, and how can the trustees of the Loeb Institute tolerate it?

One other question is apropos. The latest general statement of the Institute says that there is \$17,000 worth of sheet music on hand. Was that sheet music purchased after estimates had been asked for, or was it purchased from one of the trustees who happens to be in the sheet music business? These are all matters that must be elucidated; things cannot go on in this fashion in an endowed, chartered institution without publicity, because the public must know. It is taken for granted that there is no dishonesty and no graft, but there may be incompetency and mismanagement based upon it. I should advise the trustees to take the public into their confidence and put the Loeb Institute on a basis that will establish it firmly as a healthy adjunct of the musical life of the community.

And the last word for this time. The critics of the *Sun* and *Tribune* receive salaries as members of the faculty. Those two daily papers should not permit these men to write any criticisms on the performances directed by the man who appointed them to their positions in the Loeb Institute. They receive their salaries through him. They have no moral right to criticise any of his performances. They are not only under direct obligations to him for the salaries they receive, but they are under him in the sense of employees, because he can dismiss them.

Henrik Ibsen.

The *Sun* of Sunday last contained an inspiring article by Walter P. Eaton on the present production at the Bijou Theater of Ibsen's "The Master Builder." It is no doubt the most profound comment ever published on this subject in New York, and it gives evidence of the existence here of a deep seated and even passionate regard for the genius of Ibsen. The play itself, as given by Nazimova and her associates, stands pyramidally above any public production and distinguishes her as an intellectual force far in advance of the contemporary actress, not only in the power of her acting and the subtle charm of her analysis, but also in the very fact of her recognition of the cosmic influence and grandeur of the Ibsen mind and the character she possesses that induced her to place him properly before the public, particularly considering the state of the drama in America. Every intellectual musician should attend that symphony, for the play, structurally considered, can be programed by a musical intelligence into a symphony, thus reversing the mental action that enables us to program a symphony or symphonic poem. And as to Nazimova—well, New York has rarely seen a greater dramatic manifestation, if ever. She is one of the powers of the stage today.

BLUMENBERG.

MUSICAL EDUCATION.

Dr. Frank Rix, director of music in the grammar and training schools of Manhattan, The Bronx and Queens Boroughs of New York City in his recent report speaks of the value and interest of exhibition work, teachers' meetings, etc., in connection with the music, and of the work of the training schools, especially that of the new one in Jamaica. He praises the attitude toward music of the parents, public, principals, teachers and pupils of over one hundred schools in charge. Monthly conferences have been held with music teachers, departmental teachers and leaders of assembly work. This assembly music work has now reached such a standard of finish and artistic possibility as to call for special leaders. He urges the gradual combination of music groups, vocal and instrumental, into larger groups, leagues and borough organizations, and points to the splendid possibilities of such. The raise of musical standard and enthusiasm of the children everywhere are other encouraging topics. Use of mechanical players as a means of teaching the best musical composition is urged by Dr. Rix. He approves of departmental endeavor. The art possibilities of the East Side with its emotional temperament, art ancestry and eagerness to get something from America, place this class well alongside our more cultured but less gifted natures, and offer new fields to conquer. The director calls for more teachers to cope with the rapid growth in population, and an increase of school buildings. Some teachers of music have 380 classes in charge. He expresses astonishment at results under the conditions. Greater uniformity, or unity, between rooms, schools and sections is, in the leader's mind, the one thing most lacking. To this end he has made outlines to be followed, and these have met the hearty approval of all engaged in the work.

Albert S. Caswell, director of the New York High Schools and the elementary and training schools of Brooklyn, includes many of the above sentiments in his report. He, too, speaks of the great congestion in all directions, putting to test all effort and exhausting the greatest ingenuity. He urges continuation of all means leading to uniformity between schools and teachers of music as of all other studies, also more time for ensemble rehearsal, training the young minds to recognize and respect absolute finish in detail. He speaks of the good done by orchestras, glee clubs and societies for music, practicing out of hours and receiving the care and attention of leaders without remuneration save satisfaction and music love. The value of music in teaching defective children is pointed out, also the fine work done in the Brooklyn Training School under the direction of Kate Fowler in the music department.

There is in New York in the Eastern section a Normal College having collegiate character and giving degrees. Although affiliating somewhat with the school system, and receiving some aid from the State, it yet is a distinct col-

lege in itself and is no more under control of the Board of Education that is Columbia. It has a musical department, of which Henry T. Fleck is director. He is a musician of attainments, director of orchestra, an agreeable man, in love with his work, and many interesting things are being done under his guidance. The music department includes chorus work, the science of music and methods of imparting. Theory, sight singing and later on interpretation, harmony and composition, with quantities of operatic aria and other literature, are features of the work.

The Normal Music Institute of Julia E. Crane, Potsdam, N. Y., includes in its course notation, terminology, music history, musical form, ear training, sight singing, one hundred weeks study of part songs by standard and classic composers, harmony, acoustics, methods of teaching, psychology, teaching in practice schools, observation of model teaching, teaching in graded schools of the city, supervision of other teachers, conducting of choruses, voice training, private lessons in voice culture and many other minor necessities to complete musical education. The diploma following this course entitles the student to a State teacher's certificate. Miss Crane is one of the pioneers of Normal music work. She had never heard of a Normal training when she evolved from her own educational intelligence the fact that the way in which music was being taught at the time was in the highest sense futile and resultless. She organized original music plans and has followed this light up to her present high attainment. The wonders accomplished by this educator since those days has given her a unique place in music life.

Among the private teachers who are interested in the Northampton School of Pedagogy, based upon the Weaver system of teaching, are the following vocal and instrumental teachers who speak of training as essential to fruitful music teaching: Mr. and Mrs. Short, of Keene, N. H., accomplished players, teachers and thinkers in music, Mr. Short being a concert pianist; Inez F. Damon, of Morehead, Minn., recently appointed to the State Normal of New Platz, Minn.; E. B. Birge, of Indianapolis, supervisor of schools, a strong man in associations, etc.; H. A. Jennison, of Cortland, N. Y., and who has charge of the schools at Homer, teaches private pupils and gives fine musicales; R. A. L. Smith, of Waterbury, Conn., choir-master and organist; Fanny L. Gladding, pianist and accompanist, graduate of the Hartford High Schools; Etta Harrington, supervisor at Leominster, near Fitchburg, Mass.; Louise Westwood, supervisor at Newark, N. J., in the Normal school there, has been abroad and is a strong progressive personality; T. W. Sturgeon, a tenor, supervisor in Rockville, Conn., who held practice classes in the institute last summer; Mr. Hamblin, supervisor at Hyde Park, Stoughton and Norwalk, Mass.; Lucy Robinson, supervisor at Wheeling, W. Va.; Albert E. Brown,

basso in Winchendon; E. Earl Dinamore, a product of the institute, now organist of St. John's Church, Northampton, and leader of a charming octet, and Clayton E. Hotchkiss, an artist in piano and organ. And there are many more, to judge by the size and animation of this summer school.

Smith College music authorities are in sympathy with the aforementioned work. Julia B. Dickenson, head of the vocal department in Mount Holyoke College, has included it in the pedagogic department there. Ralph Baldwin, director of the institute, has been one of the pioneers in the matter of securing co-operation of private music teachers with public school work in his part of the country. Lyman Lee Wellman, one of his associates, has a fine boy choir in Northampton. Oscar Bowen, another associate, is a good tenor and leader of music, public and private, in Stamford, Conn.

The city library of Northampton is well up in music literature. It holds not only admirable works for musical reference, but important scores and music composition of various kinds. This is the case, too, with the Boston Library, which contains an entire music library, too little patronized by those needing it.

Somerset, Ky., has a live music spirit in the person of E. Elizabeth Humphrey, supervisor of school music there. In a recent affair were united the Somerset Band, High School Orchestra, selected choir from the city churches and a Lorelei club, all under Miss Humphrey's direction. Among leading citizens in sympathy with the work of this leader are the Hon. O. H. Waddle, B. V. Smith, Virgil P. Smith, J. H. Allen, Dr. G. M. Reddish and Dr. J. P. Brouse, all leading people.

Musicians do not phrase. Singers do not punctuate. Instrumentalists do not punctuate. Teachers do not compel punctuation in music. Conductors certainly do not do this. They all talk about it. Teachers even teach by phrases, but when the singing is done, punctuation marks are all wiped out. Church singing has no breathing even. People just float sound up and down to hold the words close together. For instance:

"Eternal min dhe potte ri Zan though thetternal clay. Thehan dhat fashion zis divi niz worksfa dnotaway." For this:

"Eternal mind, the potter is; and thought th' eternal clay. The hand, that fashions, is divine; his works, fade not away."

If time were taken to actually make each final consonant, and to separate it from the following word, even that would help. People do not even do that, hence "fashion zis."

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LONDON, September 8, 1907.

That at last there is an awakening in musical circles here is clearly indicated by the announcements in one of the leading daily newspapers of Saturday last, when a column or more was devoted to coming events in the way of concerts and recitals. Beginning with September 27, there are many appearances arranged for the month of October, some of great interest to the musical world. Kreisler appears in his only autumn recital on the 28th of this month, at Queen's Hall, one of his pupils giving a recital the previous day. Backhaus, the pianist, will make only one appearance this season in London—that of October 5—when he also plays at Queen's Hall; and other announcements show that the coming season is to be a busy one, with plenty of good music offered.

The Gloucester Festival has come and gone, with the usual applause and criticism; new works have received qualified praise and the old works again were reviewed with more or less enthusiasm by the critics and audiences. Individual vocalists and instrumentalists have gained the further praises of press and public, and Gloucester rejoices in an accomplished fact.

Of the two other autumn music festivals, that at Leeds will be shorn of much of its glory and interest by the death of Grieg, who was to have been in attendance and conduct several of his own compositions, as well as acting as accompanist for Mrs. Henry Wood, who is to sing a group of his songs. The Grieg compositions will be played, and the name of the new conductor will soon be announced.

There should be some good chorus singing at the Cardiff Festival, as the Welsh choirs are deservedly well known for their fine singing, and much time is spent on rehearsals for this festival.

The programs announced for the last half of the Promenade Concert season continue to be of the same interesting character as those which have preceded them. The Monday evening Wagner concerts are continued with excellent soloists each evening, while there are many pieces underscored for the first time. On Thursday evening of last week a novelty by Mozart was given—a concerto for three pianos, which was played in England for the first time, the pianists being York Bowen, F. B. Kiddle and Henry J. Wood. On the same evening was produced an "English Suite" by Havergal Brian, who is better known for his songs than instrumental pieces. Another composition played last week for the first time was "The Mysterious Rose Garden," the work of Garnet Wolseley Cox, a young man of great promise who died almost at the beginning of his career. One of his overtures, "Pelleas and Melisande," was played at a Philharmonic concert in 1902, and an earlier suite at the Promenades the following year. "The Mysterious Rose Garden" was inspired by one of Aubrey Beardsley's pictures, and consists of a prelude, "Nightfall," followed by three short movements. On Wednesday evening, this week, Herbert Witherspoon is the vocalist, and will sing the Bach cantata for bass and orchestra, "Amore traditore," which will be the first per-

formance of the cantata in England. On that evening there will also be given for the first time a work by Johann Pezel, written in 1685, "Two Suites," for two trumpets and three trombones. A Liszt number, played on Tuesday evening for the first time, was the "Concerto Pathétique," arranged for piano and orchestra. Other new works include a violin concerto by Sibelius; concerto for viola and orchestra, by Arends; a new suite in C for strings; by Glazounoff; concerto in C minor for piano and orchestra, by Delius; "Symphonie Montagnarde," for piano and orchestra, by d'Indy, and an overture, "Karelia," by Sibelius, as well as several compositions by English composers. October 4 the program is a Beethoven one, and again on October 11 Beethoven has the lion's share. Tchaikowsky has four numbers set down to him for October 9, and on this evening Madame Szumowska makes her first appearance at these concerts, playing the Saint-Saëns concerto, No. 2, in G minor. The last concert, on October 26, is for the benefit of the orchestra's endowment fund, the names of the soloists not yet being announced.

One of the finest organs in England is said to be the one in Westminster Abbey. It was built by Schreider in the year 1730 and was restored a little more than twenty



THE WESTMINSTER ABBEY ORGAN.

years ago. It has sixty-eight stops, and, as can be seen by the accompanying picture, the organ is placed on each side of the choir, which was done so as not to obstruct the view. The organist sits in the centre, between the two sets of pipes. Among the celebrated organists of Westminster Abbey were Henry Purcell, who died in

1695; John Blow, who was a pupil of Christopher Gibbons and teacher of Purcell, and died 1708, and William Croft, who died in 1727. There is no tablet to the memory of Orlando Gibbons, whose influence on English church music was so pronounced, but Samuel Arnold, organist to the Abbey and composer of several oratorios, who died in 1802, has a tablet put up to his memory against the screen of the choir.

Ibbs & Tillett have received many congratulatory cablegrams from Australia in reference to the first appearance of Madame Butt and Kennerley Rumford in that city. The financial result was a highly satisfactory one, far exceeding all expectations, and great interest is being shown in this tour, which is to extend over a number of months.

Esta d'Argo, who has been heard at several of the Promenade Concerts this summer, is also singing at several of the autumn festivals. Not only is Madame d'Argo one of the well known singers of the present day, but she adds to her popularity by being the composer of some songs that have received favorable notice, and are constantly being sung.

Negotiations are going on for the London Symphony Orchestra to visit Antwerp next April to give a concert in connection with the Antwerp Musical Society, under the direction of Peter Raabe. It is also in the possibilities that this orchestra may appear in Germany some time during next December.

Madame Szumowska is to give two recitals in London during October, besides playing at Queen's Hall. These recitals will take place at Aeolian Hall.

There are many prospectuses being sent out by the different societies, among them several for the concerts that are given each year in the poorer London districts, where excellent music is provided, and, be it said, received with great warmth and enthusiasm by the working classes. There are a number of excellent choruses, recruited from the ranks of the working women and men, music having proved to be an excellent medium for appealing to this class of people. The programs for these concerts are selected from the best oratorios and much of the singing would not discredit the societies whose members have received better educational advantages. The Bermondsey Settlement, the musical section being directed by Dr. John Borland, will give "Elijah" and "Israel in Egypt" during the winter, while the Central London Choral and Orchestral Society has a well selected series of programs in view. The Stroud Green Choral Association is launching out into more ambitious programs than previously given, and they are considering "Elijah" for one of their coming concerts. Their rehearsals commence in a week.

At Aeolian Hall the bookings already arranged for the next three months—that is, up to Christmas—have reached the satisfactory number of seventy-five concerts and recitals. The first one is to take place on October 27, when the only pupil of Kreisler will appear. The new gallery that has been put into Aeolian Hall is now completed with the exception of placing the seats in position, and is a much needed improvement to the hall. The view of the stage is excellent, and these seats will undoubtedly prove great favorites with concertgoers. The entire hall is being thoroughly renovated, a few extra touches in

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the way of decoration being added, so it will be even more attractive than ever.

The young composer, Gennaro Vapali, pensioner of the Academy Saint-Cécile (Rome), has just finished an opera entitled "Jacopo Ortis," book by M. Catapano. "Jacopo Ortis," the celebrated romance by Ugo Fonolo, is the Italian counterpart to the German "Werther," and as far as known, has never before been used as a subject for an opera libretto.

When Godowsky comes to England for his first recital this season, which is to take place the afternoon of October 29, he will not only play in London but is also to be heard at Bolton and Manchester. At the latter place he appears at one of the Hallé concerts and also at one of the Gentlemen's Concerts. Then, in London, he plays at a Broadwood concert, and afterwards at an Albert Hall Sunday concert. His own recital is, as stated, late in October, and again he will give a recital in February.

Mademoiselle Kashperow, a pupil of Anton Rubinstein, who made a real hit last season when she played in London, is giving a concert at Queen's Hall, October 22. For this concert she has engaged Jean Gerardy to play her cello sonata and other works. Jean Gerardy, by the way, is to be married on October 7 to Miss McQuade, of Australia, who will accompany him on his tour to America.

Harold Bauer will give his only recital for the season in London late in October, previous to leaving for America, where he is to make an extensive tour.

The death is announced of Henry Nicholson, one of the most talented flute players of his age. He was present and took part in the first performance of "Elijah," at Birmingham, and was a member of the Handel Festival Orchestra. He was also the conductor of several choral societies.

A. T. KING.

London Opinions of Madame De Vere-Sapio.

The following press opinions from some of the leading papers of London tell of Madame De Vere-Sapio's recent successes in opera at the Lyric Theater, London, with the Moody Manners Opera Company:

The rendering of Mascagni's popular opera derived its chief strength from the Santuzza of Madame De Vere-Sapio, for she sang

and acted with sincerity and dramatic force, and so well earned the compliments lavished upon her.—Daily Telegraph, July 18, 1907.

As Santuzza, Madame De Vere-Sapio scored a distinct success both in her singing and acting; hers was certainly the best interpretation.—Pall Mall Gazette, July 18, 1907.

Madame De Vere-Sapio made a very fascinating Santuzza.—Daily Express, July 18, 1907.

The soprano music in particular, so typical of the bel canto school, was brilliantly sung by Madame De Vere-Sapio, who is one of the best qualified exponents of the old Italian method of singing at present on the English stage.—Morning Post, July 25, 1907.

Madame De Vere-Sapio was a Santuzza of individuality and charm, as she has a pure, flexible voice, and her singing was clear and artistic.—Standard, July 18, 1907.

"Cavalleria Rusticana" was notable by the fine singing and impressive acting of Madame De Vere-Sapio as Santuzza.—Evening Standard, July 18, 1907.

Madame De Vere-Sapio infused decided individuality into her performance of Santuzza; her singing was thoroughly artistic.—Observer, July 18, 1907.

One of the most notable points of the performance being the admirable Santuzza of Madame De Vere-Sapio.—Sunday Times, July 21, 1907.

Madame De Vere-Sapio was an ideal Elsa.—Evening Standard, July 19, 1907.

Madame De Vere-Sapio sang finely and with warmth as Elsa.—Tribune, July 19, 1907.

Madame De Vere-Sapio's Elsa is too well known to need criticism.—Daily News, July 19, 1907.

Madame De Vere-Sapio (Elsa) sang with freshness and with the right touch of lyricism.—Times, July 19, 1907.

Her singing was most finished and clear in tone.—Scotsman, July 19, 1907.

Madame De Vere-Sapio's Elsa was charming in its vocal purity, and her natural acting brought out the simple, essentially human side of the character with considerable subtlety.—Standard, July 19, 1907.

Madame De Vere-Sapio was very successful as Leonora, and sang the well known arias with fluency and taste.—The Daily Express, July 25, 1907.

The character of Leonora was played by Madame De Vere-Sapio in a distinctive manner, for, while her acting was impressive, she sang the familiar arias with admirable fluency and expression.—Standard, July 25, 1907.

The large audience warmly applauded Madame De Vere-Sapio, and her Aida was a capital piece of work.—Daily Telegraph, August 2, 1907.

Madame De Vere-Sapio sang the title part (Aida) with much charm and skill. Her voice is a fresh, round one, of ringing quality.—Pall Mall Gazette, August 2, 1907.

The part of Aida was sustained by Madame De Vere-Sapio, whose impersonation was characterized by much force and pathos, and was in all respects admirable, her art culminating in the important scene in the third act.—The Queen.

Madame Fournier de Nocé, of the Paris Opera, recently gave two concerts at San Sebastián, Spain which won her success. Among her offerings were "L'Air de Pamina," by Mozart; "L'Ariette," by Vidal; menuet, by Martini-Weckerlin, and "L'Aubade," from "Cherubim," by Massenet.

Singers' Fees in Europe.

(From the London Pall Mall Gazette.)

To the Editor of the Pall Mall Gazette:

SIR—It seems to me incredible that any paper could print such a patent absurdity as the statement that Caruso will receive £500 a night at the Vienna Opera House, an establishment where extravagant fees are manifestly impossible. First, if the opera is packed at the prices announced the house will only hold something over £600, so there could be no question of the fee named. Secondly, any novice knows that there is no opera house on the Continent which could or would pay such high terms as those ruling at Covent Garden, where Caruso receives £200—certainly very generous remuneration, and exactly the same as that paid to the idolized Jean de Reszké. In New York Mr. Conried announces that Caruso receives £300 a night; there De Reszké received considerably more. The countries that pay highest terms to singers are South America, the United States, and England. To suggest that any Continental opera could, or would, pay these artists even the same rates as they receive in these places is to display utter ignorance of the conditions that obtain abroad, where even the increased prices of admission are so much lower than the ordinary admission rates charged in South America, the United States, and England that the total takings regularly fall below £400 even on successful nights at Paris, Vienna, and St. Petersburg. It is because of this that even such mascots as Patti and Melba have to be content with reduced fees when they sing in European cities, as, even with Government subsidies, the necessary money cannot be got into the house.

Yours truly, (Signed) H. BACH.

Augusta Cottlow Will Play Novelties.

Augusta Cottlow has returned to New York and is working hard on her programs for this season. Miss Cottlow is anticipating an active winter. Her programs are always inspiring. In addition to the usual piano repertory she has added a number of charming works by MacDowell, Debussy and Bollinger, the last named a rising young American. The pianist will remain in the East until the holidays, when she will make tours West and South. Before Christmas she has many engagements in New York and surrounding States.

Edwin Lockhart Planning Concert Dates.

Edwin Lockhart, the basso, has returned to his Carnegie Hall studio, from his vacation, chiefly spent at his bungalow picturesquely situated on Staten Island, 200 feet above sea level. Mr. Lockhart is planning concert and oratorio dates, and all bookings indicate that the singer will have a prosperous season. Mr. Lockhart is a well equipped artist. During the summer Mr. and Mrs. Lockhart entertained many of their artistic and social friends. Both are noted for their hospitality.

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,
CABLE AND TELEGRAPHIC ADDRESS, "DELMAHEIDE,"
PARIS, September 16, 1907.

Despite the coolness of Paris evenings, the open air concerts and vaudeville entertainments in the Champs-Élysées continue their attractions. Among the first of the indoor music halls to reopen for the autumn and winter seasons during the past week are the Folies Bergère, with a good show, and the Olympia, where the tuneful "Belle of New York" has returned to life, accompanied by a bevy of French and mixed beauties in light and airy costume. The winsomeness of these fair "vocalists" is not confined to the use of the "coup de glotte," but is to be sought and admired in other directions.

At the Opéra, where the production of Massenet's last work, "Ariane," has been pushed with much energy, that opera has now reached its fiftieth performance, on which occasion the original creators of their respective roles appeared in the cast. Waiting long, I have hoped from time to time to be able to say something agreeable concerning the performances at this magnificent temple of operatic art, but alas! the other evening, when the tenor Alvarez made his re-entrée in the character of the Prophet, his singing was again so dreadfully off pitch and out of tune generally that it was painful to listen to his efforts, and—I fled, without being able to tell you how it all ended; the Figaro, however, said this "incomparable artist's singing was superbly beautiful"—proof, to my mind, that that newspaper's critic could not possibly have heard what he wrote about. Query: Who wrote the article and so many others like it?

The score of "Bacchus," on which Massenet has been

at work for some time, is now completely finished. The book is by Catulle Mendès.

M. Bachelet, a recently appointed chef d'orchestre of the Opéra, is occupying himself with the composition of an opera in five tableaux by J. H. Rosny, entitled "Printemps parfume" ("Scented Springtime").

Reynaldo Hahn has recently finished his "Prométhée," a lyric ode for soli, chorus and orchestra, a hearing of which is promised for one of the Sunday afternoon symphonic concerts during next winter's season.

That gay young gentleman of eighty-three or four, M. Juliani, has returned from Vichy, having grown tired of water and "homesick" for his studio and its work.

Director Gailhard will shortly take up the ensemble rehearsals of the "Lac des Aulnes," artistically prepared by M. Vanara.

In March next the new management of the Opéra propose to bring out "Hippolyte et Aricie," by Rameau; and in May, Wagner's "Le Crépuscule des Dieux" is to be

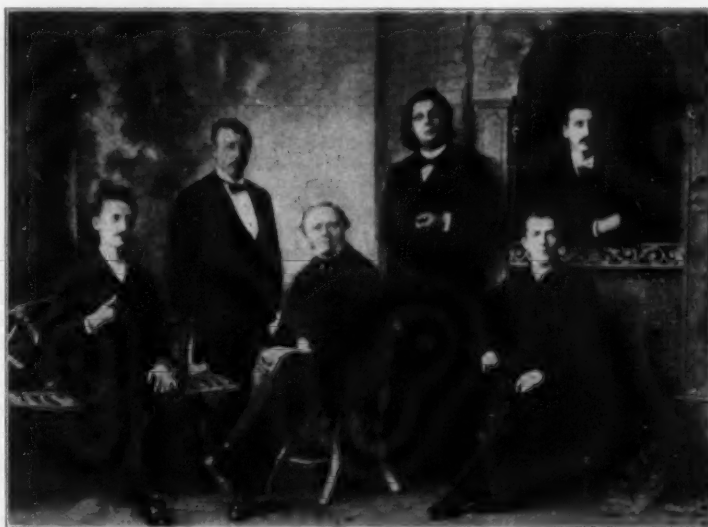
written for her by Benjamin Godard, during the months of October, November and December, at the Gaité, a new opera theater for Paris.

Henry Russell, director of the San Carlo Opera Company, was in Paris, en route to America, where the company will present sixteen or more operas in Italian, French and German. The tour will embrace Boston, Philadelphia, Washington, Baltimore, Chicago, Pittsburgh, St. Louis, Denver and the Pacific Coast. Foremost among Mr. Russell's artists are Madame Nordica and Victor Maurel. The prima donna will not, however, join the company until some weeks after its opening, as was the case also last season. The engagement of M. Maurel is considered one of the most interesting made by Mr. Russell, who is very hopeful of the result. Madame Calvé, I learn, has promised to sing in some performances of "Carmen" when the dates are approved by her manager. Alice Nielsen will again be with the company and will be heard in "Martha," "La Bohème," "Il Barbiere" and "Lucia." A new artist engaged by Mr. Russell for the San Carlo Opera Company's tour in the United States is Jane Noria, a dramatic soprano and member of the Paris Grand Opéra. Madame Noria is American by birth, gifted with an excellent voice of great compass; she has fine dramatic instinct and is a woman of personal charm and much beauty. She is to be heard in "Aida," "Lohengrin" and "Trovatore." Great things are expected of her. Madame Olitzka, formerly of the Metropolitan Opera, and Madame Claessens, of Buenos Ayres, will share in the mezzo soprano roles. Among the men singers are Florencio Constantino, the Spanish tenor; MM. Dani and D'Aubigny, and Signori Opezzo, Giaccone and Adorni—a list of six tenors. In addition to M. Maurel there will be as baritones MM. Blanchart, Angelini-Fornari, Galperin, Zara and Pulcini. The basses will include Signori Perello de Seguro, Rossi, Villani and Tavecchia.

Application for admission to the Paris Conservatoire as pupils in the various departments must be made during the first week of October, when examinations take place.

Montmartre inhabitants are rejoicing at the prospect of having Sarah Bernhardt visit them soon. The great actress is announced to give three performances at the head of her regular company as an inauguration ceremony of the newly restored Théâtre de Montmartre. The play will be "La Dame aux Camélias."

Many of the Paris teachers who have been away on a summer holiday are now returning to town and resuming their professional duties. Among those shortly expected here and who are eagerly awaited by their pupils and friends, are Mr. and Mrs. King Clark. These popular



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Photograph taken on the occasion of a concert given April 27, 1890, at Tournai. This was César Franch's last public appearance.

given. Newer works, as yet unpublished, are to follow in the autumn of next year.

Marie Delna, formerly of the Opéra Comique, is to make her reappearance on the operatic stage. She has been especially engaged to sing "La Vivandière," originally

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teachers are sure to receive a warm welcome to their Paris home.

Victorien Sardou will attend the final rehearsals and be present at the Opéra, coming in expressly from his home at Marly, when his "Patrie," with the music by Paladilhe, is to be presented to the public. "Patrie" is spoken of as a "new" opera, but I am under the impression that it has been heard before.

Fendall Pegram writes a pleasant letter from the delightful home or birthplace of Mozart to announce his return to Paris and resumption of lessons, after the end of a fine, refreshing and invigorating holiday spent in travel through incomparable scenery in agreeable company.

Ellen Forena, the Dresden soprano, whose personality is as attractive as her voice, and who has been studying the past year with Fendall Pegram, is in Paris for a short stay to perfect her repertoire under his coaching. Her concert tournée with the Wilhelm Backhaus company in England commences next month.

Dr. and Mme. Dosset, the well known vocal teachers, formerly of New York but now firmly established in the "Ville Lumière," took an automobile trip to Mendon the other day to pay their respects to William C. Carl, the New York organist, and M. Alexandre Guilmant, the celebrated master, at whose home he is stopping.

Willy Vilonat is the name of a new baritone singer who has come here from Vienna to join the ranks of the teaching profession. He feels sure he will succeed—and there is no known reason why he should not.

Recent visitors at the Paris office of THE MUSICAL COURIER were: Louise Gérard-Thiers, the singer and vocal teacher, of New York, accompanied by her pupil, Florence Leslie; Mary L. Todd, pianist, of New York, and her sister, Mrs. Charles Pratt; Frank van der Stucken, musical director, from Cincinnati; Louise Dumartheray, diction teacher; Mlle. Magdeleine Godard, violinist, and sister of the late Benjamin Godard; Elsa von Grave, the "prima donna" pianist; William C. Carl, the celebrated New York organist; Mme. Von Niessen-Stone, the singer and teacher, of New York; Susan S. Boice and Louise Felter, singers, of New York; W. Gaston Sargeant, basso, Paris; Mlle. Jane Brola (Miss Brooks) and Jessie Christian, soprano, Paris; C. de Macchi, of New York; Olga

Moskova, prima donna, and her husband, Professor Alex. Gordon-Ross.

Elsa von Grave, the well known pianist, of Berlin, who has been spending the summer in Paris, has accepted a most flattering offer for a series of concerts on the Pacific Coast. She will leave for America on October 6, aboard the steamship President Lincoln, to open her season in Los Angeles, November 22. While in Paris Mme. Von Grave has been heard at several private musicales, and everywhere excited admiration for her musicianship and temperamental playing.

Maurice Aronson's Studio Notes.

William L. Wright, the pianist, who has pursued his studies so successfully with Maurice Aronson, in Berlin, during the past three years has accepted the directorship of the music department at Brandon College, Manitoba. Mr. Wright began his new duties on October 1.

Clara Otten, the gifted pianist, a younger sister of Anna Otten, the leader of the Anna Otten String Quartet, of New York has returned once more to Berlin to continue her studies with Maurice Aronson. Miss Otten is a very talented young girl and has received her entire musical education from Maurice Aronson. On September 28 she was engaged to play one of Beethoven's concertos, with orchestral accompaniment, at Count Esterhazy's palace in Hungary. The Esterhazys are one of the most aristocratic and cultured families of Austria-Hungary, and intimately associated with the lives of Haydn, Mozart and Beethoven. To this day the Esterhazys support their own orchestra, as in the days of Beethoven, and their string quartet is said to be the most perfect in the Austrian Empire. Miss Otten will also play Liszt's E flat concerto with the Philharmonic Orchestra in Prague, and in concerts at Hamburg, Frankfurt-on-the-Main, Cologne, and Berlin.

Ludwig Wüllner a Forceful Personality.

Some idea of the power which Ludwig Wüllner possesses in regard to his listeners may be gathered from the following:

Once more has Dr. Ludwig Wüllner held his audience spellbound by the victorious masterfulness of his art, striking out into quite new lines; once more was his audience in the grip of this eminent personality who understands how to enter into the most secret depths of tone-poems to an unequalled degree, who unveils their heights of feeling to the very utmost and who penetrates into them and renders them alive with the force of a comprehending soul. Passion and mind flow together in one mighty harmonious chord in Wüllner's recitals; music and poetry cling to each other in an inseparable manner and melt into an art which may have been previously guessed at, but which has been embodied in a superior manner by Wüllner alone. He has once again proved that singing possesses something else besides the much-praised "elegance and charm" school—a mighty elementariness of feeling which can make us shiver and tremble and glow in a feeling of convincing truth. The hall, which was eminently suited to the singer's organ, was densely packed and the audience gave him non-ending ovations. But rarely has such applause been heard in a concert hall as was called forth by "Prometheus" in its inimitable, dramatic and musical interpretation; Brahms', Schumann and Strauss songs, and above all, Loewe's ballad, "Archibald Douglas." In spite of the extremely difficult program the fêted guest had to give addition on addition to his songs.—Duna Zeitung.

Anna Wüllner at Klindworth-Scharwenka Conservatory.

Anna Wüllner, a sister of the lieder singer and reciter, Ludwig Wüllner, is the latest acquisition of the Klindworth-Scharwenka Conservatory, in Berlin. She will teach singing in the advanced classes. She began her work October 1.

Bouhy Admires Madame Merritt-Cochran's Art.

The new circular just issued by Alice Merritt-Cochran, the soprano, is introduced by the following letter from Bouhy, the singing master, of Paris, in which the writer expresses admiration of Madame Cochran's voice, her style, and also the instruction the singer has received in New York:

PARIS, 4 Juillet, 1907.

"CHERE MADAME—J'ai eu très grand plaisir à vous entendre et à vous donner quelques conseils sur certains airs de votre répertoire Français. Cela m'a permis d'admirer la qualité vraiment exceptionnelle de votre voix, votre style et l'enseignement que vous avez reçu dans cette bonne ville de New York dont j'ai gardé si bon souvenir.

J. BOUHY."

"à Mme. Alice Merritt-Cochran.

Something About Smetana.

After the excellent biographies of Beethoven, by Jean Chantavoine, and of Mendelssohn, by Camille Bellaigue, says the Paris Journal des Debats, the "Collection des Maitres de la Musique" has recently published a monograph on Smetana, by William Ritter. Though one of the most musical nations of the universe, Bohemia holds no leading place in the history of music. She has produced innumerable virtuosi, but nearly all her composers, when leaving their native land, have at the same time abdicated their national character and fallen at once under the influence of either the German or the Italian schools. It was Smetana's ambition (a successful one) to remain faithful to his country. Smetana was a precocious musician, and when hardly out of college began to compose without ever having enjoyed the instruction of a teacher. These improvisations, conceived, as he says, in the obscurity of the profoundest ignorance, bore even then the characteristics of popular Bohemian folk tunes. Later on, repudiating the classic forms, which he considered as essentially German, Smetana aspired, in writing his *poemes symphoniques*, to become the Berlioz or the Liszt of Bohemia. The magnanimous Liszt became at once his protector and champion. Smetana founded a musical institute at Prague and in 1862 demanded the creation of a national Czech Opera. His efforts were at last successful, and this Opera was inaugurated in 1881 with a representation of "Libussa," the chief work of Smetana. But the composer was denied the gratification of hearing it. Neurasthenic and menaced by insanity, he had become deaf, the same as Beethoven. He died in a sanitarium in 1884, sixty years old. Smetana wrote in all eight operas, of which "The Bartered Bride" is the most popular; several symphonic poems, some compositions for piano, and two characteristic quartets, in which he aimed to depict some of the sad history of his life.

Johann Strauss' operette, "Thousand and One Nights," was recently given at Florence, with much success.

A series of opera performances has been arranged for Ostiglia, Italy, which commence this month. "Rigoletto" and "Il Barbiere" are selected as opening performances.



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INTERNATIONAL NOTES.

Eugen Weller, composer and critic, died not long ago in Jena.

Giulio Scialinga, an esteemed critic, died recently in Naples.

A very good representation of "Faust" was recently given at the Sassari Opera, Italy.

"Thais," by Massenet, opened the operatic fall stagione at the Teatro Grande, in Brescia.

Arturo Vigna will be at the head of the Italian Opera to be inaugurated shortly in Warsaw.

"Manon" (Massenet) was the opening performance of this year's opera season at Vittorio, Italy.

The opera season at Acquapendente, Italy, opened recently under very fair auspices with an excellent production of "Norma."

The committee of the Salzburg Mozarteum decided, at its last meeting, to acquire the park and villa (situated in one of the most beautiful streets of Salzburg) where the public summer concerts are given, and there to erect a

Mozart House as an adjunct to the museum. The gardens cover an area of 4,300 square meters.

The city of Tournai, France, decreed at a recent meeting for one of her streets the name Rue Massenet.

Wilhelm Leipholtz, pianist, and former pupil of Hans von Bülow, died recently in Fuersterbergen, Thuringia.

"Mefistofele" was chosen as the first performance for the new season which opened recently at the Bergamo (Italy) Donizetti Theater.

"L'Amica" (Mascagni) was recently heard at Carpi with success. The composer will conduct the next performance of this opera at Carpi.

Rimsky-Korsakow recently finished a new opera, "Zolotoi Piouchok." The Imperial Opera of St. Petersburg will produce the work this coming winter.

The Egypt Theatrical Society during the coming winter season will have an opera stagione, beginning January 16, at the Theater Abbas in Cairo, and terminating at the Alhambra Theater, March 24, 1908.

The next autumnal stagione of Voghera will open at the Teatro Sociale about the middle of October. "Werther," "Carmen" and "Amico Fritz" (Mascagni) are among the first performances promised by the impresario.

Lona Williams, a niece of Mr. Stein, one time president of the Boer Republic of Orange, appeared recently at the Opera of Leydenburg (Transvaal), where she made her debut with great success. Miss Williams, a contralto, is

the first public songstress produced by the land of the Boers, with whom musical culture is not pronounced. She intends to finish her musical education in Paris and London, and hopes at a future day to become one of the shining stars of the European hemisphere.

A festival concert was recently organized in honor of Th. Dubois by the administration of the Dieppe Casino. The affair was an occasion of triumph for the composer, under whose direction the concert took place.

"Tosca" was recently given a first representation at the Aquila (Italy) Opera. Maria Prassino appeared in the title role, the tenor Ermanno Pozzutti as Cavaradossi, and the baritone Parvis as Scarpia. Morozzoni conducted the orchestra.

"L'Erodiade" will be given next November at the Teatro Sociale, Theviso, Italy, with a cast of excellent artists. The orchestra, consisting of sixty-five musicians, will be



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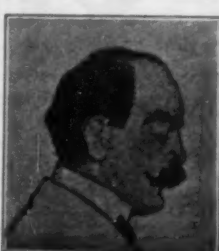
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The opera selected for the fall opening at Vicenza is "Mefistofele."

"L'Amico Fritz" inaugurated the new opera season of Conegliano, Italy.

The Teatro Quirino, of Rome, opened its doors with a performance of "Carmen."

"Ivano," a new opera in one act by Fortunato Ceriani, was recently given a first production at the Genoa Alfieri Theater.

A first production of Mario Tarenghi's one act opera, "Gara Antica" ("Old Rivalry"), was recently presented at the Biella Teatro Sociale, Italy.

The operatic season of Buenos Ayres, just finished, was most unsatisfactory as to artists and repertory. Bassi and Rousselière, tenors, and Maria Farneti, were about

the only ones who met with public favor. The impresario was not discouraged though, and Milan will soon see him for the purpose of forming a new company, as he has renewed his contract with the Buenos Ayres Opera for three years.

"Linda" and "Trovatore" are the operas selected for the initiation of the impending opera stagione at Empoli, Italy.

Perosi's "Messe Pontificale" was recently given at the Notre Dame, of Rennes, France, on the occasion of the Assumption celebration, under the direction of the organist and composer, C. A. Collins.

The first performance of Puccini's "Butterfly," at the Teatro del Giglio, of Lucca, under the composer's own supervision and under Mugnone's direction, was a great success, Puccini receiving an ovation, and as many as twenty recalls in this, his native town. All the performers were successful and many notabilities, both musical and political, were present.

The opera season at Bologna opens October 4 at the

Teatro del Corso. Among the first performances to be given are "Lohengrin," "Les Contes d'Hoffmann," and "Bohème." "La Gioconda" probably will be presented somewhat later. Maestro Mascheroni has been chosen as musical conductor of the stagione.

The season at Arcachon has been a very brilliant one. A new work which was produced at the Casino not long ago obtained a fine success. The novelty was "Le Mariage d'Arlequin" ("The Marriage of the Harlequin"). It is a pantomime, with but two persons. The action of the playlet was conceived by M. Masset, and Gaston Sarreau, the gifted composer from Bordeaux, wrote the score to it.

The Town Council of Mannheim resolved recently to change the name of the former Gasfabrikstrasse to Emil Heckelstrasse in honor of Emil Heckel, sheet music and instrument dealer of that city. Heckel, Sr., was among the first to recognize the genius of Wagner, and thanks to the former's untiring efforts, Mannheim can claim the distinction of having brought Wagner's works before the public at a time when elsewhere they were ridiculed and maligned.



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Poor Strad! Dead? Yes, but not "at rest." Strad died seized of "secrets"! There's the reason why Strad is not "at rest." Credulous persons with money yet live. There's the reason why Strad's "secrets" are so frequently discovered. Could all the credulous be killed off Strad would be "at rest." There's the solution.

Happily, the number of credulous grows less with each discovery of Strad's secrets. When Savart-Vuillaume discovered the secret of Strad's superior tone—that is, the top of a Strad violin yields tone one interval lower than the back—the whole violin world took the bait, and "scientific" violin makers (?) grew up in a night, as mushrooms. But the scientific violin was a thing of noise—too noisy even for the credulous who parted with money therefor, and its tones (?) were not long heard in the land.

And thus it came to pass that when Vidal discovered Strad's tone secret—that is (note the difference), the Strad top yields tone a half interval higher than the back—the credulous would not take the bait.

Today, through Dr. Grossman, comes the third discovery of Strad's tone secret—that is (again, note the difference), the Strad top yields tone a fifth below the back!

The question of interest to me centers in the question—how will the credulous take the bait? Dr. Grossman's apologist is careful to state that one hundred and thirty-five violins have been built upon this theory. (Truly a prodigious feat for one violin maker to accomplish, without the aid of machinery, in so short an interval of time as has elapsed since the enunciation of Dr. Grossman's theory.) And the fact that agencies—commercial sales agencies—have been established at or near all the world's great music centers for the disposal of these one hundred and thirty-five "scientific" violins bodes ill for the financial success of the "inventors" and the artistic success of the "scientific" violin after (a long way after) Savart-Vuillaume-Vidal et al.

So much for Strad and his "secrets," Grossman and his "discovery," and Seifert and his "scientific" violins. Now for the facts.

It has been proven, time and time again, that superior violin tone is not traceable to any one, or to any two, factors. The Savart-Vuillaume-Vidal-Grossman theory that the top and back acting independently as two tone producing agents are the factors responsible for superior

tone is truly a dreamer's fantasy—quite as false in theory as in fact.

The top and back plates acting as two tone producing agents—one more sluggish in action than the other—must, of necessity, produce jerky, unmusical tone, not to say noise. With the top and back plates, connected by the post, acting as one harmonious whole, beautiful tone results are provided—ay, there's the rub!

There are other, many other, factors. As I said before, "superior violin tone is not traceable to any one, or to any two, factors." Many factors exercise a vital influence upon both quantity and quality of tone, and any one factor slighted or overlooked militates against the tone value of the violin.

Fine, even violin tone has for its basis (1) the action of strings; (2) the action of wood; (3) the action of air; and these three basic elements defy human skill to produce superior violin tone by hard and fast rules.

Both the form and amount of air contained in the violin are fixed by the form of confining walls—the top, back



KNUTE REINDAHL

and sides. Graduating and arching the top and back graduates the contained air proportionately, and as the strings (unlike any other musical device) must produce not only their fundamental tones, but higher tones as well, the perpendicular air column will differ in height under different sections of each string, and under all four strings. This is accomplished by "graduating" the plates, and evenness of tone power can only be obtained by proper methods of graduation—and other things. To enter into details would take pages—yes, volumes—and I cite just a few constructive details to corroborate that "superior violin tone is not traceable to any one, or to any two, factors," as some would have us believe.

Top and back plates acting on contained air as two tone producing agents, one more sluggish in action than the other (as recommended by the Savart-Vuillaume-Vidal-

Grossman theory), cannot produce that smooth, even, sonorous tone so often sought—and as often eluded—by makers of "system" violins.

Top and back plates acting independently, each differently "attuned," must result in noisy tone quality—noisy "clang tone," as the Germans would say. In English, "noisy" quality of tone is just the opposite of "liquid" quality. Liquid tone is purely musical tone, than which nothing is more beautiful. The noise wave producing plates of the "system" violin operate to annihilate liquid quality—that quality which never exists without brilliant quality of tone, and which charms in tremolo, trills, turns, graces, staccato runs, slurred runs and arpeggios.

To look for Strad's tone secret—either the secret of his quality of tone or the secret of his volume and intensity of tone—is like examining a Whistler or a Rembrandt canvas for the "cause" of the superlative qualities of the painting thereon. It is skill—the personal equation—that is responsible for superior violin tone. Experience, a skilled hand, a trained and unerring musical instinct—these are the "secrets" of superior violin tone, and with these "secrets" directed on superior materials the result is—superior violin tone.

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DE PACHMANN FACTS.

The Chicago Inter Ocean prints the following interesting and unconventional sketch of De Pachmann:

"Paradoxical as it may appear, Vladimir de Pachmann's biography offers the most barren field imaginable for the searcher after the secret of the man's magic art. All that has been gathered definitely about the early training of the greatest Chopin player of his day is that, save his father (an amateur violinist) and Professor Dachs, of the Vienna Conservatorium, De Pachmann's only other teacher was himself. Or, as he puts it: 'I learned from the sunshines and shadows of life; both have been my lot.' To intimates, however, De Pachmann has confided that he followed his first great successes in Russia, Paris, London, Germany and Denmark with a prolonged period of monastic retirement devoted to the most rigid self discipline and prodigious technical practice. When he reappeared, De Pachmann's American debut in 1890 proved to be a revelation to the piano playing world, and since then further tours in this country—the latest in 1904—and concerts in all the capitals of Europe have served to augment his fame to a point beyond which no pianist ever achieved.

"The psychologist who peers into the souls of artists finds a fascinating but elusive problem in that of Vladimir de Pachmann. He is an emotional chameleon, reflecting in his playing the whole gamut of musical moods and tenses. No less handicapped than the psychologist is the historian of the tonal art who tries to fix an exact estimate of De Pachmann's personality. There exists no gauge by which to measure him, for he is like nobody else and nobody else is like him. The mere biographer faces the most baffling

task of all, for the closest scanning of the musical mile posts along the early road traveled by De Pachmann reveals neither the source of his unique direction nor the manner in which he finally reached his miraculous goal.

"Some writers on music attempt to explain ethnologically



DE PACHMANN CON AMORE.

his marvelous interpretations of Chopin, the Pole, for De Pachmann was born in Odessa, Russia, July 27, 1848. However, the mystery is deepened by that very connection,

for history records the name of many other piano playing sons of Russia—some even native to Chopin's soil—who never were able to read into the master tone poet's music such elfish humor and dulcet morbidez, such impetuous joys and strange sorrows as Vladimir de Pachmann reveals in the mazurkas, polonaises, nocturnes, scherzos, ballades, preludes, valse, etudes and sonatas of Frédéric François Chopin.

"Chopin and De Pachmann! Does the one name ever suggest itself without the other in closest association? And yet the subtle nature of the communion defies any and every attempt at analysis. It was that keen and fine sensed critic, Philip Hale, who wrote: 'A phrase of Chopin, to borrow a fine thought of Hazlitt inspired by a Mozartian melody, when it is invoked by De Pachmann, comes from the air and then returns.'

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"STEAMER CHILDREN" IN MUSIC.

New York public school musical education opens its season with a doubly congested condition which puts ingenuity to test and reduces encouragement to a minimum. Among the music pupils are entire groups without home or address of one. They have been met "at the steamship" by tiny relatives already ensconced in the American school home, and taken there by such, while parents wander in quest of a foothold in the new land. These are called "steamer children," and are usually without language, soap or hope as equipment. One girl read the words of a song with the sounds of her own language, giving an exact example of the way our students abroad read their French. When the other children tittered, the little Latin flung her music book into the clock and screamed aloud. Just as our girls do in foreign studios; only, here the child will be put through a course in phonetics and taught to pronounce properly, while abroad our singers are left in a condition which precludes acquaintance, esteem or engagement in the country of the abused language.

In half an hour's conversation on this topic, the eyes of the music teacher talking to me were not for one instant free from tears. She seemed impressed by the cowed and depressed condition of the little waifs, to many of whom the parents were but a terror to whom the superstition of birth had chained them. This estrangement from parents, fostered inevitably by the love and affectionate tenderness of school teachers, the sentiment of song, the good times at the school, and their dependence upon it as the sole light in their young lives, seemed greatly to depress the teacher. Especially did she speak of the part played by drink in the wretched young lives; of saloon fathers who take their boys out of school to "tend bar," just as shoots of decency and self respect are commencing to grow; of the late hours, dances, dreadful entertainment food of Saturdays and Sundays, sending back wan faces, weak voices and a general falling together of the little bodies at their desks, and of the pathetic rouse of the spirit by the lovely songs; of the quarrels in the family, the mother often out all night, the father drunk, and of the lack of properly prepared food and regular meals. One little boy had eaten

nothing but "chewing gum" since that time yesterday—"things wuz bad at home, mother too cross to git any," he said. One music teacher formed an "alumni musical" in the effort to keep little girls together. For few know the effort required to stem the latent tendencies of the child, the pressure for money by depraved parents, the selfishness of animals called men. She also spoke of the inevitableness of separation between parents remaining behind in the old ways of living and the children rising in rejection out of it, and felt pathetically by some parents unable to comprehend or prevent it. In one hall the music teacher held hidden in her skirts a wee one with frightened eyes, left there by the pleading mother in fear of kidnapping by a dissolute father. Little do most people know of the vast part being played in this dreadful missionary problem by the beneficent influence of music and musical temperaments of teachers. Music is one of the best helps in civilizing these degenerate people, and we ourselves are none too strong for the work.

FANNIE EDGAR THOMAS.

RUSSEWITZKY IN LEIPSIK.

Following are some press notices of Sergei Kussewitzky's playing of the contrabass in Leipzig:

Sergei Kussewitzky, the great contrabassist, who, as in his first concert, now also called forth general astonishment and ap-



SERGEI KUSSEWITZKY.

plause with his absolutely unique art, his pure interpretation and his eminent technic. In the recital of a Handel sonata, transcribed by himself for the contrabass, and in Bruch's phantasy on "Kol Nidrei," Herr Kussewitzky's deep feelings and highly developed musical sense were undoubtedly proved. His perfection in technical art was powerfully evinced in Stein's in itself unimportant concert piece and Glère's dazzling tarantella. Many a violoncellist may envy his contrabass colleague his aliveness with the left hand and his accurate and clean flageolet play.—Neue Zeitschrift für Musik, Leipzig, February 14, 1907.

An exceptionally talented artist, whose tone can well be compared to the cello, who handles his mighty instrument in inimitable fashion and does not seem to know the meaning of technical difficul-

ties. To this must be added the remarkably strong and pure musical gifts of the concertizer, his decided ability in fixing fleeting impressions, and his finesse in nuances.—Der Leipziger.

Sergei Kussewitzky created a general furor with his excellent recitals on the contrabass, which were of full musical value. His tone greatly resembles that of a cello, so that one could frequently give one's self up to a remarkable musical deception.—Allgemeine Musik Zeitung, Charlottenburg, Leipzig, February 13, 1907.

The contrabassist Kussewitzky excited the liveliest admiration and astonishment by his technically and musically equally magnificent control of his instrument.—Neue Musik Zeitung, Stuttgart, Leipzig, January 31, 1907.

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NEW "G STRING PROP" FOR VIOLIN.

A Washington man, Lester L. Sargent, has invented a device for the production of sustained chords of three notes on the violin, which will add a new charm to violin music and be of especial interest to violinists and composers. It is not designed for mere display of technique, but through its use new beauties of sound may be obtained. All structural changes in the violin have in the past proven to be failures; hence, musicians will naturally be distrustful of any innovation, however practical, unless they can themselves demonstrate its utility, and in this instance that can be done. The beauty of Mr. Sargent's invention is its simplicity, being a "G string prop" made of bridge wood, which can easily be inserted in any violin and also removed without injury to the instrument. In the picture, which is a fair illustration, except that the E string is almost hidden from view behind the A, the "G string prop" is colored black to make its outline clear.

The possibilities of writing beautiful chords on the three lower strings of the violin have scarcely been realized, although De Beriot has a notable passage in his fifth concerto. As a matter of fact, harmony is more satisfying to the soul than melody ever can be. What, for example, could be more grateful than the violin harmony in Raff's "Cavatina," in Beethoven's "Romance in G," and in the Mendelssohn concerto? An editorial in the London Times of May 23, 1836, concerning a con-

cert in which the then young Norwegian violinist, Ole Bull, appeared, contained this sentence: "His 'Quartet' in the ordinary mode of playing would seem impossible; but he distinctly made out chords of three notes with the bow, and produced the fourth with his finger." And then followed a description of the wild enthusiasm that took hold of the audience as they listened to that marvelous violin solo.

But as the violin is now used, the possibility of chord playing is very limited. Berlioz points out that "chords of three or four notes produce rather a bad effect when played piano; they seem rich and energetic only when played loudly and boldly; as the bow can then strike the strings sufficiently together to make them vibrate simultaneously. It should not be forgotten that of these three or four notes, two at most can be sustained, the bow being compelled to quit the others immediately after they are struck." With Mr. Sargent's new device, how-

so much as the "width" given above, but sufficiently to be sounded simultaneously with the D and A strings. Therein the significance of the device appears, for it removes the mechanical difficulty that Ole Bull was able to overcome only by means of a flattened bridge and a remarkable tour de force. In other words, chords of three notes on the G, D and A strings may now be played, not arpeggio fashion, but with a sweetly sustained tone—producing a new violin effect.

To write a harmonious composition having these chords of three notes for the violin calls for ingenuity as well as musical knowledge, as any one acquainted with the violin will readily understand. One such composition, a "Paraphrase of 'Nearer My God to Thee,'" has already been published in Washington, D. C., by Mr. Sargent, who originated the "G string prop." The piano accompaniment to this solo, it is interesting to note, was written by G. N. Carozzi, a pianist who is well known in musical circles in Washington. As Mr. Sargent has dedicated his invention—the "G string prop"—to the public, and because it is simple and practical, its widespread adoption seems probable, since it opens up new possibilities for the composer and clearly marks the path to a new field of endeavor and accomplishment in the world of violin music—broadening the sphere of the violin as an instrument of harmony.

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ever, all this is changed, as will be seen from the following description:

The device, which is nothing more than a small piece of bridge wood, having the shape of a right angled triangle, with the hypotenuse curved in a little, fits smoothly on the bridge of the violin, and, like the bridge, has a notch for the string to rest in. A few moments only are required to insert the device under the G string, the tension of which holds it there securely, so that it becomes, in effect, a part of the violin bridge. Its dimensions, approximately, are these: Thickness, 3-64 of an inch (or the same as the top of the bridge); length (the long side of the right angle), 3/8 of an inch; width, 3-16 of an inch. This last dimension is variable, however, depending on the character of the music to be played, and may in some instances need to be cut in halves. As the "prop" is wedge shaped, the G string is raised, not

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Sir C. V. Stanford, in London Spectator.

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Another quality which he possessed in a marked degree, exceeded, indeed, by no artist I have ever met, was veneration for the genius of other great men. This reverence, like his modesty, was innate. It was as evident in his attitude toward the masters of his own art as toward the great creators and inventors in other arts and sciences. Not that it was indiscriminating. He was big enough to grasp their points of weakness without unduly undervaluing their points of strength. But the reverence with which he approached anything savoring of criticism upon a great master was an earnest of its sincerity. To some moderns who think that he was personally prejudiced in favor of the Schumann school, and who know the

history of his defection from Weimar, it may come as a surprise that when I asked him whom he considered to be the greatest pianist he ever heard, he promptly replied, "Liszt." I witnessed the first meeting between him and Liszt after their separation in the 50's, at the unveiling of the Bach statue at Eisenach. It was a trying moment both for him and for the large crowd of musicians, who, for the most part, knew all the events; but the perfect combination of dignity, deference and gentle grace with which he met his old colleague set everybody at their ease, most of all Liszt himself, that past master of elegant finesse and courtly tact. It was undoubtedly these qualities which lifted the standard of every performance with which he had to do, actively or passively, far above the ordinary level. His presence stimulated executants to do a little better than they thought they could, and listen-



ANNA VON MILDEBURG.



IDA HIEDLER.

MORE FAMOUS FIDELIOS.

The accompanying pictures are addenda to the collection of Fidelio portraits published in THE MUSICAL COURIER last week. Hiedler is at the Berlin Opera and Von Mildeburg at the Vienna Opera.

ers to understand a little more than they considered themselves capable of appreciating. It made one shiver at the least sign of inferior taste. It was these qualities which personally endeared him to a host of friends, undistinguished as well as famous; to Tennyson, Browning, Thackeray, Dickens, George Eliot, Landseer, Leighton, Millais, Watts, Darwin, Gladstone, Jowett, Grove, to mention only a few of the great departed in England alone. To what proportions would this list grow if it included Europe? In the Elysian Fields he will not have to look far for friends.

NEW PUBLICATIONS.

It is seldom that among the younger composers' works such a strong and vigorous expression of musical sentiment can be found as in the "Six Vikinges' Nature Studies" of Walter Morse Rummel, published in Leipsic, by F. E. C. Leuckart. Mr. Rummel is a very young man, the son of the late Franz Rummel, the grandson of Morse, the inventor of the Morse system of telegraphing. He has been studying in Berlin, and is at present temporarily in this country. This series consists of six numbers, all of which disclose a splendid technical command of composition, fine thematic material, richly colored and full of sentiment and rhythmic force. The set contains musical ideas fresh and vigorous, and originality is centered in them. They are really works of a serious nature that should be investigated by pianists. There are many technical difficulties to overcome, but these are not merely for the sake of technic, but belong to the construction of the compositions. If the Morse works were heard publicly they would receive a grateful reception. It is a real pleasure to be able to recommend the works of this young man, for they contain elements of the finest musical structure.

The Oliver Ditson Company has published a little book called "The Commonplaces of Vocal Art," by Louis Arthur Russell, and after looking through the volume one will come to the conclusion that they are really not commonplaces, but very valuable and instructive essays which every singer can study with advantage. The article alone on the placement of the voice, explaining the focus, is worth the price of the book, which also covers such a proposition as tension without strain, and the development of the muscular power, and buoyancy of the body. All these are matters that should be read with a great deal of care because they go into the very center and life of the art of song. Mr. Russell must have been in excellent humor when he went into this philosophy of singing, and he must be congratulated on the publication. It is not a cold, platitudinous and academic book; it is an interesting work.

Three songs have been received, published by Luckhardt & Belder, words and music by Grace G. Gardner, the soprano. The lyrics are called "It Is Springtime," "Summer Waltz Song," and "The Path Across the Mountain." Miss Gardner is an experienced and accomplished singer who understands the placement of the voice and its relation to songs; that is to say, the songs are written to be sung and not like a great many songs that are songs within themselves but incapable of reproduction. They show musicianly instinct and rhythmic effects, and one of the chief charms about them is the alliance of the text with the music itself, which is a fundamental rule in song composing, although not always carried out. They could be made effective in concerts and recitals if properly sung.

Frederic Emerson Farrar, of Nashville, Tenn., composer of "A Corner in Elizabeth's Garden," has just issued some more of his melodious piano pieces through the Oliver Ditson Company. The new numbers are "Première Mazurka," "Antique Dance," "Gavotte Gabrielle," "Polonaise," "A Merry Frolic," "Birds on the Wing" and "Dancing on the Green." Like Farrar's previous publications, his latest will be found eminently suitable for amateur and teaching purposes, as they eschew all finger gymnastics and make a frank appeal to the ear without any sacrifice of their musical qualities.

Morning Musicales in Newport.

Augustus Hazard Swan, the singer, gave the first in the sixth series of morning musicales in Newport, R. I., at his studio September 26. He was assisted by the Mary Brooks String Quartet, of Providence, and William R. Boone, pianist. The list of songs included numbers by Coleridge-Taylor, Korbay, Ratoli and Nevin. Two more musicales will follow, October 10 and 24.



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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

BACK for the season?

WHAT'S the matter with the Paderewski jury?
Nothing doing?

THAT creaking sound heard all week was the
opening of studio doors after the long vacation.

THIS is the time of year when the sunburned
singer begins to worry about her décolleté dress
at early season concerts.

THE MUSICAL COURIER "beat" the New York
daily newspapers just four days on the news that
Heinrich Conried would arrive in New York next
week.

AT the time of his death Edvard Grieg was un-
der contract for an American tour next season and
the public announcement was to have been made
this month.

THE MUSICAL COURIER is requested by Madame
Grieg to publish the following:

CHRISTIANA, NORWAY.

My most heartfelt thanks to all who honored the
memory of my husband and bestowed their sympa-
thy upon me.

(Signed) NINA GRIEG.

AN inquiry has reached this office regarding the
reasons why Timothy Adamowski and his brother,
the cellist, resigned from the Boston Symphony
Orchestra. It is generally understood that Timothy
Adamowski expected to succeed to the position of
concertmeister, and being disappointed in this he
and his brother retired.

BURRIAN, the tenor of the Dresden Opera, has
been declared guilty of "contract violation," be-
cause he refused to keep his engagement at the re-
cent Styrian musical festival in Austria. In Amer-
ica the mere breaking of a contract of that kind is
not considered a serious matter, but in Germany
and Austria the consequences are more costly, for
the opera houses and musical organizations in those
two countries have formed an association which
pledges itself not to engage an artist guilty of "con-
tract violation" until he has paid a large fine, many
times in excess of the actual amount involved. The
system would have its advantages on this side of
the world, where musical contracts are too often
regarded with a leniency which is as inexplicable
as it is unbusinesslike.

DR. GROSSMAN, of Berlin, has been experiment-
ing along the line of producing a violin capable of
yielding a superior tone in volume and quality, and
Seifert, the Berlin violin maker, built the instru-
ments designed by Dr. Grossman. THE MUSICAL
COURIER explained the latter's system in detail and
published Arthur M. Abell's analysis of it. Since
that time many communications, adverse and other-
wise, have been received in this office, revealing a
wide difference of opinion on the value of the
Grossman ideas. THE MUSICAL COURIER was eager
to obtain the view of an American violin builder,
and to this end asked Knute Reindahl, of Chicago,
to contribute a practical statement to these col-
umns. It is published on another page of THE
MUSICAL COURIER. Mr. Reindahl, whose atelier is
in the Athenæum Building (Chicago), is visited
yearly by many well known fiddlers on tour, and in
their oft expressed estimation is one of the leaders
of the modern school of violin makers.

"PROFESSOR" HOOPER, of the Brooklyn Institute,
Greater New York, insists, before engaging musical
artists for the concerts of the Institute, upon hear-
ing them first. This may be exercising a function
purely ministerial, but even then the question arises
whether that audition can have any artistic conse-
quences, because "Professor" Hooper does not
know the difference between a chromatic and a
diatonic scale—that is, his sub-consciousness is not
aware of the difference. A Chopin etude would

be the same as a Ravina study and a Lassen song
the same as a Strauss, Reger or Pfitzner to him.
Many men of fine mental gifts have not the ca-
pacity to conduct a hotel successfully, and there are
millions of cultured beings that could not endure the
performance of a Beethoven sonata. It is no reflec-
tion upon their characters; not in the least. "Pro-
fessor" Hooper is evidently a successful manager,
and therefore it is strange that he should make the
Institute ridiculous by demanding that musical
artists should first perform before him before he
decides upon engaging them. Does he not see that
he has been making a fun focus of himself?

METROPOLITAN PROSPECTUS.

The Metropolitan Opera has issued its pro-
spectus for the season, and promises to produce, in
addition to the regular repertory, the following
novelties: "Fidelio," "Freischütz," "Iris," "André
Chénier," "Otello," "The Flying Dutchman,"
"Trovatore," "Mefistofele," "Adriana Lecouvreur,"
"Mignon," "Das Nachtlager Von Granada." The
Metropolitan's sopranos are to be Bella Alten,
Bessie Abbott, Lina Cavalieri, Gina Ciaparelli,
Emma Eames, Felia Dereyne, Geraldine Farrar,
Rita Le Fonia, Olive Fremstad, Johanna Gadske,
Anne Girard, Martha Leffler Burckard, Lucille
Lawrence, Lucy Lee Call, Marie Mattfeld, Berta
Morena, Marie Rappold, Marcella Sembrich and
Marion Weed. The contraltos are Louise Homer,
Kirkby-Lunn, Frida Langendorff and Josephine
Jacoby. The tenors are Julius Bayer, Alessandro
Bonci, Alois Burgstaller, Carl Burrian, Enrico
Caruso, Andreas Dippel, Heinrich Knote, George
Lucas, Riccardo Martin, Giovanni Paroli, Albert
Reiss, Charles Rousselière and Giuseppe Tecchi.
The baritones announced are Bernard Bégué, Giu-
seppe Campanari, Eugene Dufliche, Otto Goritz,
Adolf Muchmann, Antonio Scotti, Franz Stiner,
Riccardo Stracciari and Anton Van Rooy. The
basses will be Raffaele Barocchi, Robert Blass,
Theodore Chaliapine, Marcel Journet, Vittoria
Navarini and Pol Plançon.

I WAS PRESENT

Since hoary musical reminiscences are fash-
ionable just now, THE MUSICAL COURIER wishes—
without laying itself open to the imputation of be-
ing in its anecdotalism—to call attention to the fact
that one of its reporters was present at the very
last musical festival held in Jericho (where the fa-
mous accident occurred to the outer partition of
that city), and that he not only wrote in these col-
umns a very fine, though very severe, criticism of
the tone of the valvular trumpet* used at the final
concert, but also remained until the very moment
when the walls fell in, and reported that fearful
happening with accuracy and a stylographic pen. It
will be remembered that some sawdust found after
the catastrophe, just outside the chief thirst empor-
ium in Jericho, implied that several music critics
had their skulls crushed in, but as the bodies were
not found their identity could never be established,
the various bunches of sawdust resembling one an-
other to the last detail. The dean of the critics at
that time was one Hamu Rabbi, as shown in the
cuneiform inscriptions recently discovered on the
ancient site of Jericho. He looked like Lohengrin,
but was known to his intimates as "The Buzzard,"
owing to his habit of sticking his proboscis into all
kinds of unsavory musical scandal. He wore an
orange colored hat and drank buttermilk to excess,
besides writing program annotations for the
Ancient and Honorable Jericho Philharmonic So-
ciety of Conscript Fathers. Recollections of mu-
sic festivals held in 1870 or thereabouts? Bah!
THE MUSICAL COURIER's experiences will hark
back to the Stone Age when once its flow of rem-
iniscence begins. That latter period is a long way
off, however. At the present time THE MUSICAL
COURIER is going forward, not backward.

*An original patent of Tubal Cain. We found this in
Grove's.—Editor.



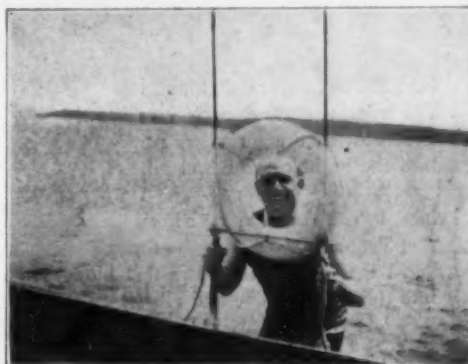
Among the newest compositions received by THE MUSICAL COURIER are two piano pieces by Arthur Hartmann and six "Indian Songs" (from Longfellow's "Hiawatha") by Carl Busch. Hartmann and Busch are bracketed together in this paragraph for several reasons; they are friends, they are essentially "program" composers, and they both believe that music is more or less a medium of emotional expression and not at all a form of higher mathematics. They go in for free tonal thought and radical harmonic utterance, and do not mind banging to bits Richter and Hauptmann and all the other pendants, so long as they get what they call "atmosphere." Dreadful and disturbing are these composers of the Busch-Hartmann school, for they are enjoying wider vogue every day and driving the conservatives more and more closely to cover. Is the time really come when a man may say what he pleases in music without losing the esteem of his fellow citizens, his seat in church and his credit at the bank? Painting (Stuck), poetry (Whitman), prose writing (Zola), and sculpture (Rodin) knocked off their fetters successfully, and Strauss started the movement for music. Before his day, a composer was grilled when he failed to imitate the classic masters, and roasted when he did. Hartmann chooses the texts for his "Yearning" and "The Seventh Gate" from Omar Khayyam, and from a writer of whom the present scribe cannot speak dispassionately. Taken together, Omar and the other man strike a very high average—chiefly Omar. By all means get the Hartmann things if you like "moods" on the piano. These are fascinating. The John Church Company is the publisher. Carl Busch carries on the good work in his Indian lyrics, and the way his "Greeting of Hiawatha" changes rhythm every second measure or so would set a musical socialist crazy with delight. Nevertheless, the unevenness brings about the very effect of elemental majesty and eloquence for which Busch was evidently striving. If this be a paradox, then make the most of it. "Gitche Manito, the Mighty," is a fine piece of dramatic writing. "When the Noiseless Night Descended," "Chibiabos," "Death of Chibiabos" and "Onaway, Awake, Beloved!" are all worthy of longer analysis and detailed praise, but space exigencies prohibit more than merely a passing mention. It might be worth the while of David Bispham and Ludwig Wüllner—those two masters of dramatic vocalism—to know the Busch songs if they have not already made their acquaintance.

Apropos, this page shows David Bispham in a costume and pose which are as original as his singing of Strauss' "Steinklopfer." The snapshot was taken at Oyster Bay. Apparently, the picture has no connection with music, but to the initiated it will serve as but a further proof of how musical Bispham really is, for even when he bathes he does it in Sound waves. [Apology: Oyster Bay is an arm of Long Island Sound.]

The cry of this column for a hearing of new piano concertos has been answered with gratifying celer-

ity. At Worcester, Mass., next week, Katharine Goodson will play the piano concerto of her husband, Arthur Hinton, the English composer, and promises it later in New York. The European mail brings the welcome news from Harold Bauer that he has fallen in love with Emanuel Moor's new piano concerto (op. 57, D flat major) and intends to regale us with it before the winter is over. Some one not a million miles from THE MUSICAL COURIER office at this moment, heard Bauer play the work privately in Paris (with the composer at the second piano), and says that it is full of musical meat and muscularity and can hardly fail to make an impression here in Bauer's vital reading. If Moor is superstitious, the opus number of his work should serve as a good omen. Beethoven's op. 57—the "Appassionata" sonata—has not been entirely unsuccessful.

Sir Charles V. Stanford contributes a Joachim article to the London Spectator, part of which is quoted in another section of THE MUSICAL COURIER. In the portion omitted (on account of space considerations) the most interesting passages were these: "Joachim's own compositions were few, much too few, but they were individual to a marked degree, and have not been without their influence even upon such a giant as Brahms. The G major concerto is undoubtedly one of the greatest works of its class, and will be admitted to be so when the public is given the chance of knowing and of loving



BARITONE BISPHAM BATHING.

it. The overture to 'Henry V,' which delighted the huge audience at his jubilee in Queen's Hall, is astonishing in its anticipation of effects in the 'Meistersinger,' a work eight years its junior. It was a special favorite of Brahms, who carried off the score in 1853 to arrange it for piano duet. His orchestration was above proof, and remained throughout superior in freedom and more telling in effect than that of his famous friend. * * * As a conductor he was in one respect wholly admirable, the quality which Wagner places first among the virtues of a chef d'orchestre—the intuitive grasp of the composer's tempo." There are some original ideas for musicians to reflect upon! Joachim's compositions "influencing" Brahms, his orchestration more "superior in freedom and more telling in effect than that of the Jovian Johannes, and his "Henry V" overture "anticipating" Wagner's "Meistersinger" effects! Can friendship go any further than that? Regarding Joachim's "intuitive grasp" of tempi, the writer of these lines, who, through some ironical trick of fate, was at one time a student in the Berlin Royal Hochschule, remembers with distinctness (and amusement) the first production at that institution of Tchaikowsky's "Pathétique" symphony. It was at one of the afternoon rehearsals of the Hochschule orchestra, with Joachim at the baton. He had never heard the "Pathétique," and his "intuitive" tempi were such as would have made the composer's hair stand on end had he been present. Indeed, they were so utterly wrong that the concertmaster—an English violinist and a favorite pupil of Joachim—dared to whisper instructions to the leader and to stamp the proper time audibly with his foot. On another occasion, in the same hall,

Joachim was leading a Brahms symphony, and the composer sat in the front row of the auditorium listening. Every few moments his brow clouded over and he called impatiently to Joachim, "quicker," "slower," "horns too loud," "can't hear the cello figure," etc., as the separate episodes of the performance demanded. The concertmaster who officiated at the two rehearsals just told about now is a resident of New York, and his name is Sam Grimson.

There is another point in the Stanford article which that gentleman might care to unravel for the benefit of wondering musicians and historians. The latest edition of Grove's, published a year ago, makes no mention of a "Henry V" by Joachim, but speaks plainly of a "Henry IV" overture. Which did Joachim write? And which Henry IV was meant? Was it Henry IV of England, an amiable nonentity, who left no visible sign on history's page except the record of his existence; or was it Henry IV of France, the one of Navarre, who reorganized and reunited his country after the split which culminated in the St. Bartholomew horror? Or did Joachim have in mind Shakespeare's "Henry V," the hero of Agincourt? It must have been the last named, for surely Joachim, the arch-German, would not seek out a Frenchman for musical setting. The question, therefore, is: Who made the mistake, Stanford or Grove—or Joachim, in writing the work at all?

The Henry discussion at a bound brings us logically—genealogically would be better—to King Edward VII of England. He, too, is a hero, for this is the list of theatrical performances he attended from August 20, 1906, to July 23, 1907:

Play.	Place.	Date.
Die Lustige Wittwe.....	Marienbad,	August 20
Die Fledermaus.....	Marienbad,	September 4
His House in Order.....	St. James,	September 8
The Bondman.....	Drury Lane,	October 22
Les Merveilleuses.....	Daly's,	October 29
Pether's Mother.....	Wyndham,	October 30
The Dairy Maids.....	Apollo,	November 1
The Man from Blankley's.....	Sandringham,	November 9
Robin Hood.....	Windsor,	November 16
The Morals of Marcus.....	Garrick,	December 16
Toddles.....	Wyndham,	December 17
Le Voyage de Perichon.....	New Royalty,	January 30
Le Voleur.....	Paris,	February 4
Les Bouffons.....	Paris,	February 5
Vous n'avez rien à éclarer?.....	Paris,	February 6
Ma Cousine.....	Paris,	February 7
Miguette et sa mère.....	Paris,	February 8
Education de Prince.....	New Royalty,	February 11
The Stronger Sex.....	Apollo,	February 12
When Knights Were Bold.....	Wyndham,	February 19
Le Maître de Forges.....	New Royalty,	February 21
Les Affaires sont les Affaires.....	New Royalty,	February 25
L'âge difficile.....	New Royalty,	February 27
La Puce à l'oreille.....	Nouveautés,	Paris, March 4
Veronique.....	Biarritz,	March 14
L'Amico Fritz.....	Naples,	April 22
Sixes and Sevens.....	Marlborough House,	June 10
The Impudence of the Creature.....	Marlborough House,	June 10
The Corsican Brothers.....	Adelphi,	June 26
Mrs. Ponderbury's Past.....	Vaudeville,	July 18
My Wife.....	Haymarket,	July 23

"I Know that My Redeemer Liveth" hummed the watch softly, when its owner finally arrived to take it from the pawnshop.

Somebody asks: "If Grieg is the Chopin of the North, is Chopin the Polish Grieg?" It would take Henry T. Finck to answer that properly.

Even the remote and melancholic Iceland is not totally deprived of composers. It owns one who rejoices in the name of Sveinbjornsson, and his native land commissioned him to write the cantata which was sung before the King of Denmark when that monarch landed at Reikjavik during his recent visit to Iceland.

Chicanelli, who had to leave on a journey before the end of a case begun against him by a neighbor,

gave orders to his lawyer to let him know the result by telegraph. After several days he got the following telegram:

"Right has triumphed."

He at once telegraphed back:

"Appeal immediately."—Il Mundo Umoristico.

In very truth, the following is a fish story from E. M. Bowman:

NEW YORK, September 18, 1907.

MY DEAR SIR—I write to thank you for the compliment paid me by THE MUSICAL COURIER in reproducing in its issue of September 11 the little snapshot of a fish and a fisherman, which Mrs. Bowman made recently at Billy Soule's Pleasant Island Camp, Cupsuptic Lake—of the Rangeley chain—Maine, a copy of which I sent to you as a personal greeting from "the woods."

It is too bad to spoil the clever alliterative title to your story, "Bowman and the Bass," but, in the interests of truth and the possible prevention of any sportsmen going to that locality in the hope of catching bass, I must tell you that the "bass" of the picture was a landlocked salmon. I do not recall mentioning the kind of fish; at least I did not call it a bass, for I knew that no bass are caught in those waters, their game fish being salmon and trout, for which Cupsuptic Lake is famous. Indeed, the largest brook trout ever caught was taken near Soule's camp by Senator Wm. P. Frye. If your readers would like some fine bass fishing let them try Detroit Lake, about 200 miles north or northwest of St. Paul, Minn. I have taken six-pound Oswego bass there that made the line fairly hum as it cut the water in their mad rush to break away. That was sport worth a hundred cents on the dollar. And so was the battle I had with the salmon. Thanking you again for your courtesy, I am, though a fisherman,

Very truthfully yours,
E. M. BOWMAN.



LESCHETIZKY'S HAND.

"The Slandered Salmon," then.

Charles Martin Loeffler has completed a new work for orchestra and piano, a "Pagan Poem," suggested by an Eclogue of Virgil.

Brüll left a posthumous opera named "Rübezahl."

Leschetizky's hand, pictured on this page, refutes for itself the assertion made by some of his malicious detractors that his palm is always up.

"Paderewski's symphony will not be heard, after all, in America this season. This is the second year's postponement, and the composer himself says that he does not know when he will complete the work to his satisfaction."—Boston news note. Why not insert an advertisement in THE MUSICAL COURIER:

LOST—Inspiration for a symphony. Return to I. J. P., Morges, Switzerland.

Mascagni is beginning to wish that he had composed his other operas first and "Cavalleria Rusticana" last.

Beware of a man of one composition.

What other musicians beside Mozart, Wagner, Beethoven and Haydn were named after Chicago streets?

"No more first class fiction is being produced

these days," says an English reviewer. Evidently he has never read an opera prospectus.

Said the stuttering baritone Gantz,
When asked by the chorister Rantz,
If 't was his desire
To sing in the choir,
"I'd j-j-jump at the chants."

October Lippincott's.

With apologies to W. E. Henley this is an original "Ballade of Dead Singers":

Where are the arias they essayed,
And where the tones that tickled so?
Where the cheap humors they portrayed
For stupid worlds to see and know?
Stradella's love and Norma's woe?
Rosina's whims and Luna's gall?
And Selika and Romeo?—
Into the night go one and all!

Where are their braveries, fresh or frayed?
The plumes, the armors—friend or foe?
The cloth of gold, the rare brocade?
The mantles glittering to and fro?
The pomp, the pride, the royal show?
The songs of sin, of love the call?
The voice, the youth, the dash, the glow?—
Into the night go one and all.

The curtain drops, the lay is done;
The Super packs beside the Duke;
A curse falls from the veiled Nun;
The Priest sports Don Juan's peruke.
Where are the singers, high and low?
The mincing "stars" in jealous brawl?
The chorus, shouting row on row?—
Into the night go one and all.

Envoy.

Prince, in one common overthrow,
The Tenor tumbles with the thrall.
As dust that drives, as straws that blow,
Into the night go one and all.

LEONARD LIEBLING.

TOSELLI WELL KNOWN HERE.

Enrico Toselli, the young Italian pianist, who married the divorced and deposed Crown Princess of Saxony last week in London, is the same Toselli who appeared publicly in America as a seventeen year old boy during the season 1900-01. His New York debut was made at Carnegie Hall, January 15, 1901, and his second recital in this city was at Mendelssohn Hall, January 31, 1901. On January 23, of the same year, he played the Martucci concerto with the Pittsburgh Orchestra. These were Toselli's two New York programs:

CARNEGIE HALL, JANUARY 15, 1901.

Toccata and fugue..... Bach-Tausig
Musette Handel-Martucci
Gavotte Handel-Martucci
Etude, A major..... Rubinstein
Nocturne, E flat, op. 9..... Chopin
Berceuse Chopin
Polonaise, A flat..... Chopin
Liebestraum, No. 3..... Liszt
Toccata Martucci
Tarantelle Martucci
Encores: Chopin's D flat valse, Rubinstein's Valse
Caprice and a valse by Toselli himself.

MENDELSSOHN HALL, JANUARY 31, 1901.

Andante Varié Haydn
Sonata, op. 27, No. 1..... Beethoven
Preludes, Nos. 1 and 3..... Chopin
Polonaise, op. 26..... Chopin
Tarantelle Chopin
Canzone Lituania Chopin-Sgambati
Etude de concert..... Martucci
Scherzo Martucci
Improviso Martucci
Gondola (dedicated to Toselli)..... Leoncavallo
Toccata Sgambati

ELSA RUEGGER, the cellist, well known in this country through her tours here, has accepted a position in Berlin to teach at the Klindworth-Schar-

wenka Conservatory. She will have two classes there, one for solo playing and one for chamber music, and her duties are to begin on October 15, after the completion of her present recital tour in Switzerland. It is understood that Miss Ruegger's pedagogical activity will not eliminate her entirely from the concert field, as she is to receive sufficient vacation each season for a limited amount of touring.

RICORDI, one of the Milan publishing house, who was prominently mentioned as a successor of Heinrich Conried and who has given evidence of great activity to secure the successorship, has refused to furnish the score and material of several operas wanted by the San Carlo Opera Company, conducted by Henry Russell, for their tour in this country this season. The people will resent this. They want to hear those operas, and Mr. Russell cannot get them, because Ricordi, who owns the property for the purpose of representation, will not furnish the scores and what is called the material. Mr. Maxwell, an English gentleman who represents the Ricordi house in this city, should convey to the home firm some information regarding public sentiment in the United States when a thing of this kind occurs. If Mr. Ricordi really believes he can get the management of the Metropolitan Opera House as the successor of Conried, this is about the worst course he can pursue, because it would make him extremely unpopular. If he has any competitors they will be delighted to hear of this attitude of his.

WITH its first issue for the year 1907 THE MUSICAL COURIER began a series of short editorials which chronicled the birthdays and dates of death of musicians and composers generally known to the present generation. Lists were published weekly. All went well until the late spring, and then THE MUSICAL COURIER historian was consumed with the desire to know how many musicians had been born since music was recognized as an art and how many had passed beyond to claim their reward in a better world. Some names had to be omitted, because the publishers of musical dictionaries neglected to give dates. Evidently there have always been men and women who were sensitive about their age. Now that the musical season is about to open, and space in THE MUSICAL COURIER is most precious, the historian must return to the original plan and include only names of composers and musicians personally known to the majority of our readers. If any living musicians should find their names omitted they must blame the publishers of the musical dictionaries, for it is strange how many well known men and women have been overlooked and how many obscure and unimportant persons have had their biographies recorded. Some of the musical anniversaries for the first week of October are: October 1—Pierre Marie de Sales Baillot, born in Passy, in 1771; Gustav Adolf Heinze, born in Leipsic, in 1820. October 2—Heinrich Panofka, born in Breslau, in 1807; Johann Gottlieb Naumann, died in Dresden, in 1801. October 3—Waldemar Bargiel, born in Berlin, in 1828. October 4—Charles Ferdinand Lenepveu, born in Rouen, in 1840; Hugo Brückler, died in Dresden, in 1871. October 5—Vincenzo Battista, born in Naples, in 1823; Jacques Offenbach, died in Paris, in 1880. October 6—William Batchelder Bradbury, born in York, Me., in 1816; Jenny Lind, born in Stockholm, in 1820; Léon François Kreutzer, died in Vichy, in 1868. October 7—Wilhelm Bernhard Molique, born in Nuremberg, in 1802; Charles Crozat Converse, born in Warren, Mass., in 1832; Felix Draeseke, born in Coburg, in 1835. October 8—Emil Sauer, born in Hamburg, in 1862; François Adrien Boieldieu, died in Jarcy, in 1834.

FRANCIS MACMILLEN READY FOR A LONG AMERICAN TOUR.

Francis Macmillen's arrival on the American line steamship New York, last Saturday afternoon, was a convincing refutation of the report that the violinist, while climbing Mount Blanc, last summer, was overtaken by an avalanche and immolated upon a tomb of ice in the Alpine fastnesses. When Macmillen stepped down the gangplank with Madame Rosina van Dyk, the soprano, and Richard Hageman, the pianist, who were his traveling companions across the ocean, he was met by his brothers and F. W. Haensel, his manager. On the pier awaiting his arrival were a number



MACMILLEN AND HERR RICHARD HAGEMAN, HIS ACCOMPANIST, ON THE RIVER RHONE.

of musician friends and several newspaper men. A few hours later the violinist was chatting pleasantly in his apartments at Hotel Grenoble.

"Our passage across the Atlantic was exceedingly rough, owing to bad weather," Mr. Macmillen said. "At this season of the year it always is rough, I presume. Everybody on the New York, excepting the ship's officers and the sailors, was seasick. I was in the throes of mal de mer nearly all the time. So, of course, practicing was out of the question. I recovered sufficiently, however, to play several pieces in the concert Thursday night and was gratified at the success achieved under such disadvantageous conditions. I find that during the trip across I lost a few pounds. Doubtless this loss of flesh I shall soon recover."

"It is hardly necessary for me to express the keen pleas-



BUST OF FRANCIS MACMILLEN.

ure I feel to find myself again in New York among my kinsfolk and friends. So deeply attached am I to my native land, that it is my wish and definite purpose to some day return to the United States for permanent residence. This day, however, is somewhat distant, I fear. I have much work to do before then. My concert plans involve tours through France, Germany, Spain, Italy, Russia and Australia. Already I have engagements in France which will keep me busy a good while. You know I did a great deal of playing in Great Britain last summer. Some of the most



MACMILLEN'S \$8,000 STRADIVARIUS VIOLIN.

Presented to him by Lady Palmer, wife of Sir Walter Palmer, Member of Parliament.

brilliant successes I ever achieved were accomplished in London a short while ago. It is a pleasure and satisfaction to know that year by year my following in London increases. I presume this may be attributed to the fact that I am constantly developing in my art. I think this will be recognized by the American audiences that hear me during my forthcoming tour.

"I will confine myself on this tour to recital work, not appearing at all with orchestras. So the great concertos which I have in my repertory will lie in abeyance, so to speak. My programs will contain, however, some meritorious works which I am sure have never been played in this country. For example, I will present some beautiful

compositions in smaller forms by Debussy, which will be novelties to concert goers.

Rosina van Dyk and Richard Hageman, who were associated with me in concert work in London and elsewhere on the other side, are members of the company that will go with me on the long tours scheduled by Haensel & Jones. This will carry me to many cities which I have never visited. So far as I can ascertain, it will be one of the most extended tours ever undertaken by a violinist in the United States."



MACMILLEN IN THE SOUTH OF FRANCE.

On a jaunt through the hills with a party of friends, all well-known musicians. Macmillen is standing next to the lady on the left of the picture.

"What violin will you play?" asked THE MUSICAL COURIER representative.

"The same one I played last season," Macmillen replied, "and the one I hope to play the remainder of my life. It is the glorious Stradivarius that was presented to me several years ago by Lady Palmer, of London. It was purchased by her through the house of Hart for \$8,000 and its authenticity is guaranteed by this celebrated institution. It is regarded as one of the six greatest 'Strads' in existence, and doubtless is worth a good deal more than the price paid for it. One thing I do know—I would not part with it for any monetary consideration whatever. Why, I venerate, love this noble instrument. It is almost a part of myself. I have tested this violin under every



MACMILLEN'S LEFT HAND.



LADY PALMER.



MACMILLEN, YVETTE GUILBERT AND DR. SCHILLER, MME. GUILBERT'S HUSBAND, IN MARIENBAD, AUSTRIA.

possible condition in large auditoriums and small halls and it has responded to every demand made upon it. So far as quantity and quality of tone are concerned there is nothing left to be desired. Every time I take this violin in my hands it becomes dearer to me. It was made during the last decade of Stradivarius' life, in 1726, and it is one of his most beautiful creations. I have compared my 'Strad' with some of the most celebrated violins in Europe and I never found one that pleased me so well. I shall be perfectly satisfied if I have to play this violin so long as I live. And I shall ever be grateful to Lady Palmer for her generosity. She heard me play in London and perceived that I was somewhat handicapped by the inferior violin I used. Thereupon she acquired this wonderful 'Strad' and gave it to me. Since I first drew bow across its strings I was a different player. It has proved a fountain of inspiration, an unending delight. Much that I have accomplished and will yet achieve may be due to this golden toned Cremona."

Because of the classic type of his physiognomy, Macmillen has been much sought after by artists and sculptors. The bust which is reproduced in connection with this article, was made by Alexander Zeitlin, of London, who has wrought busts of many celebrities, including King Edward of England.

Much the best portrait of Macmillen that has yet been painted is that produced by Maurice Wagemans in 1902. It was sold for 18,000 francs to the Brussels Royal Art Gallery. In 1904 the canvas was exhibited at the Paris Salon and attracted much attention.

During the summer Macmillen made a short stay at Marienbad. One evening, while he and a few friends were sitting at a table in one of the big cafés, some one recognized him, and it was whispered around that the great young American violinist was present. The proprietor was importuned by many of the guests to formally request Macmillen to play. Macmillen cheerfully consented, and the leader of the orchestra lent him his violin, which proved an excellent one. Macmillen, with fascinating abandon, dashed off several Hungarian dances and added, for contrast, a few classic bits. The café was filled with music loving Germans, who keenly appreciated the performance, and the American was lionized. A collection was taken up and several hundred dollars were gathered. The money was given to the orchestra.

The Macmillen tour, which will open next Sunday



MACMILLEN AND MME. ROSINA VAN DYK ON THE WALK AT POUIGNY-CHANCY, SWITZERLAND.

night, in Carnegie Hall, will run through nearly eight months. The complete itinerary arranged by Haensel & Jones is as follows:

October 6, New York; 8, Boston, Mass.; 10, Poughkeepsie, N. Y.; 11, Troy, N. Y.; 14, Syracuse, N. Y.; 15, Wilkesbarre, Pa.; 16, Scranton, Pa.; 17, Harrisburg, Pa.; 18, Reading, Pa.; 19, Shenandoah, Pa.; 21, Lebanon, Pa.; 22, Pottsville, Pa.; 23, South Bethlehem, Pa.; 25, Jamestown, Va.; 29, Jamestown, N. Y.; 30, Warren, Ohio; 31, Conneaut, Ohio.

November 1, Cleveland, Ohio; 3, Pittsburgh, Pa.; 4, Steubenville, Ohio; 5, Marion, Ohio; 6, Grand Rapids, Mich.; 7, Chicago, Ill.; 8, Milwaukee, Wis.; 11, Chicago, Ill.; 13, Anderson, Ind.; 14, Indianapolis, Ind.; 15, Elgin, Ill.; 17, Chicago, Ill.; 18, Joliet, Ill.; 19, Evanston, Ill.; 20, Rickford, Ill.; 21, Lafayette, Ind.; 22, Elkhart, Ind.; 23, Goshen, Ind.; 25, Richmond, Ind.; 26, Cambridge, Ohio; 27, Newark, Ohio; 28, Columbus, Ohio; 29, Chillicothe, Ohio; 30, Portsmouth, Ohio.

December 1, Cincinnati, Ohio; 2, Mansfield, Ohio; 3, Zanesville, Ohio; 4, Marietta, Ohio; 5, Parkersburg, W. Va.; 6, Morgantown, W. Va.; 8, Baltimore, Md.; 9, Washington, D. C.; 10, Richmond, Va.; 11, Lynchburg, Va.; 12, Raleigh, N. C.; 13, Asheville, N. C.; 14, Spartanburg, S. C.; 16, Knoxville, Tenn.; 17, Chattanooga, Tenn.; 18, Nashville, Tenn.; 19, Lexington, Ky.; 26, St. Louis, Mo.; 30, Louisville, Ky.

January 1, Chicago, Ill.; 2, Oak Park, Ill.; 6, South



MAURICE WAGEMANS.

The Belgian artist whose recent portrait in oils of Francis Macmillen was sold to the directors of the Brussels National Gallery of Modern Art for 18,000 francs.

Bend, Ind.; 7, Marion, Ind.; 8, Muncie, Ind.; 9, Piqua, Ohio; 10, Lima, Ohio; 11, Tiffin, Ohio; 12, Sandusky, Ohio; 13, Youngstown, Ohio; 14, Delaware, Ohio; 15, Dayton, Ohio; 16, Springfield, Ohio; 17, Canton, Ohio; 18, Findlay, Ohio; 20, Erie, Pa.; 21, Buffalo, N. Y.; 22, Niagara Falls, N. Y.; 23, Oswego, N. Y.; 24, Elmira, N. Y.; 28, Detroit, Mich.; 30, Toledo, Ohio; 31, Philadelphia, Pa.

February 3, Waterville, Me.; 4, Augusta, Me.; 5, Bangor, Me.; 6, Portland, Me.; 7, Boston, Mass.; 11, South Hadley, Mass. (Mt. Holyoke College); 12, Northampton, Mass. (Smith College); 13, Albany, N. Y.; 14, Utica, N. Y.; 17, Pittsfield, Mass.; 18, Springfield, Mass.; 20, Fall River, Mass.; 21, Providence, R. I.; 24, Hartford, Conn.; 28, Middletown, Conn.

March 2, Geneva, N. Y.; 3, Rochester, N. Y.; 4, Binghamton, N. Y.; 6, Williamsport, Pa.; 9, Kittanning, Pa.; 10, Oil City, Pa.; 11, Meadville, Pa.; 12, Akron, Ohio; 13, Logansport, Ind.; 18, Sioux City, Ia.; 20, Rock Island, Ill.; 23, Moline, Ill.; 24, Clinton, Ia.; 25, Dubuque, Ia.; 26, Davenport, Ia.; 27, Iowa City, Ia.; 28, Cedar Rapids, Ia.; 30, Waterloo, Ia.; 31, Burlington, Ia.

April 1, Muscatine, Ia.; 2, Galesburg, Ill.; 6, Marshalltown, Ia.; 7, Grinnell, Ia.; 8, Des Moines, Ia.; 9, Omaha, Neb.; 10, University Place, Neb.; 12, Kansas City, Mo.; 13, Lincoln, Neb.; 14, Topeka, Kan.; 15, St. Joseph, Mo.; 16, Lawrence, Kan.; 17, Wichita, Kan.; 20, Springfield, Mo.; 21, Joplin, Mo.; 22, Sedalia, Mo.; 24, Columbia, Mo.; 27, Quincy, Ill.; 28, Springfield, Ill.; 29, Bloomington, Ill.; 30, Decatur, Ill.

May 1, Danville, Ill.; 2, Champaign, Ill.; 4, Peoria, Ill.; 5, Jacksonville, Ill.

The Maine Festival Will Begin Tomorrow.

The Maine Festival, about which THE MUSICAL COURIER has published many notices in the past two months, will begin at Bangor tomorrow, October 3. The festival concerts at Bangor will continue Friday and Saturday. Monday the same aggregation of artists will appear at another festival at Portland, thus fulfilling the announcement of "festivals," instead of merely "festival." The array of solo artists, as previously mentioned in these columns, will include Emma Calvé, Janet Spencer, Roa Eaton, Virginia Wilson, Daniel Beddoe, Clifford Wiley, Cecil Fanning, J. Francis MacNichol, H. L. Eustus, Millard Bowdoin and Thomas M. Henderson. William R. Chapman is the musical conductor. A chorus of one thousand voices will sing in both cities. At the Calvé concert, the prima donna will be assisted by Mlle Cremet, violinist, and M. Decreus, pianist, who will also make the tour with the opera singer. The programs for both cities are the same. During the days of the festivals, the citizens of both cities do or think of little else but music.

Walter H. Robinson Resumes Teaching.

Walter H. Robinson, of Carnegie Hall, resumed teaching October 1. His last season was the busiest of a busy career. Many of his pupils hold solo positions in New York and other large American cities, and several of them are winning fame abroad. Besides his work as a vocal instructor, Mr. Robinson holds the position of tenor soloist at St. James' Episcopal Church, Seventy-first street and Madison avenue. He has just finished his third summer engagement as musical director at St. John's in the Wilderness, at Paul Smith's, N. Y., where his voice has given increased pleasure each successive year to large and critical congregations. His course of lectures under the auspices of the Board of Education will be continued this year.

Cecil Fanning in Maine.

Cecil Fanning and his accompanist, H. B. Turpin, are now in Portland, Me., attending rehearsals prior to the Maine festival. The announcements of this festival show that Mr. Fanning is given more appearances than any other artist. The recitals given by Mr. Fanning in New England during August received such favorable comment that he has received engagements, both public and private, for the coming winter, in Boston, New York, Philadelphia, Lakewood, N. J., and Plymouth, Mass. In the West Mr. Fanning is booked solid from October 14 to November 19.

Hattie Scholder to Play Soon.

Hattie Scholder, the young New York pianist who spent several years abroad, has returned to New York City and is studying with Alexander Lambert. She will soon appear in recital here.

"Forward, March!"

W. A. Corey, the indefatigable and successful march writer, has added another melodious product to the long list from his fertile pen. It is called "The Forward March," and with its stirring first part and its militant trio it should not be backward in winning popular favor.

Ormsby to Tour With the Chicago Philharmonic.

Frank Ormsby, the tenor, has just been engaged for the spring tour of the Chicago Philharmonic Orchestra, Max Bendix conductor. The route will be through the Central West. This is another indication of the popularity achieved by Mr. Ormsby in the West.

And Still They Come.

Madame Gadske and Dr. Muck arrived in New York this week from Europe. Alice Nielsen and Signor Constantino, of the San Carlo Opera, landed in Boston on Monday, September 30, via the steamer Canopic.

Sembrich Interview.

Marcella Sembrich arrived in New York last week aboard the Kaiserin Augusta Victoria. She said she admired America very much and was glad to be here again.

A Musical Cargo.

Anna Lankow was booked to sail October 1 on the Kronprinzessin Cecilie, from Bremen, for New York. Mme. Nordica and Heinrich Conried are on the same steamer.

Fourteen Carat Honor.

Burgstaller was given the Ludwig medal by the Prince Regent of Bavaria. Burgstaller is said to be pleased, for the medal is of gold.

Charles Lee Tracy at His Studio.

Charles Lee Tracy resumed his classes in piano playing at his studio, 705 Carnegie Hall, Tuesday, October 1.



NEW YORK, October 1, 1907.

"What are musicians to do in this big town where every new studio building put up closes its doors to musicians? That is, to use the studio for giving lessons. When I moved into the —th street studio building no musicians were allowed to take studios above the ground floor, but I was promised peace and protection for my work, which I have never had. I was asked to limit the hours of my teaching—fancy paying that rent, and limiting one's class! Now, this studio will no longer be rented for music. Why does not some one agitate building suitable music studios, where the walls are sound proof, and studio rooms properly arranged? The Carnegie Hall studios are all jammed up together, having also sounding boards for partitions. I have been in every modern studio building in town since the first of September, and not one will suit for teaching."

That is the wail of a prominent pianist and teacher here, and is based on ten years' experience in New York. It is certain that a properly built studio for teachers of music would pay well; where is the capitalist who will erect it?

Genevieve Bisbee, whose professional skill has developed some fine young pianists, will soon bring out a young girl in a program of MacDowell works. She has a right to be justly proud of certain pupils, and this season sees their number augmented by several of great promise.

May Barney and Marian Des Marets, pupils of Elizabeth K. Patterson, united in a program of vocal music at their teacher's studio last week; L. Leslie Loth, studio accompanist, also played several solos. After the program, Miss Patterson sang from the manuscript one of a series of children's songs composed by Mr. Loth. There was a good attendance, and both young singers received encouraging applause.

Ludwig Marum and Mrs. Marum gave a violin and song recital at Charlevoix, Mich., in August; Mrs. Jacob Newman at the piano. The Sentinel noticed the affair, saying in part that "They delighted one of the largest and most enthusiastic audiences of the season; we cannot recall an equally successful concert in the annals of the town. Both artists had to respond to numerous recalls."

Edward Bromberg and Mrs. Bromberg passed a portion of the summer at the Kittatiny, Delaware Water Gap, Pa. Mr. Bromberg gave a recital at the Hotel Franklin, Asbury Park; one at Edgewood Inn, Greenwich, Conn., where he is annually engaged for concerts; and on September 5 a Russian song recital at Bedford, N. Y., Mrs. Bromberg playing the accompaniments. November 12, Mr. Bromberg is engaged for a song recital for a prominent Troy, N. Y., club, and negotiations are in progress with schools for his services as singer, when he sings in the English, Italian, French, German and Russian languages.

Florence Austin, the violinist, devoted a large share of the summer to enlarging her already extensive repertory; consequently she is up to date in it, and sure to interest her audiences. A dainty little "Cradle Song" by Reed is one of her most expressive pieces, and catches attention at once whenever played.

"Wagner and Strauss, Great Musicians but Small Reformers," was the subject of a lecture given by Platon Brounoff at the Liberal Art Society September 27. He played the "Parsifal" prelude and march, and there was a general discussion. On September 28 Mr. Brounoff gave his lecture on "Russian Life and Music" for the Brooklyn Literary Club, some of his advanced vocal pupils assisting. He has booked several artists in vaudeville, the "La Scala Grand Opera Vaudeville Sextet" making a successful trial appearance in an act of eighteen minutes at Keith's last week, being at once engaged for twenty-five weeks for the Orpheum circuit.

Parson Price's pupil, the actress Doris Keane, according to The Throne, of London, England, "Scored a very big success in 'The Hypocrites,' and her acting was certainly much more powerful and convincing than anything we could hope from our own young ingenues." Mr. Price's teaching hours are now quite filled, which speaks volumes for the veteran teacher's perennial youth.

Douglas Lane, the basso, spent a part of the vacation period at Casco Bay, Me., the rest at the Thousand Islands.

He resumed teaching October 1 at his new studio suite, 1 East Fortieth street, where he may be found Tuesday and Friday of each week.

The tenth season of the Wirtz Piano School began September 9, with a large enrollment of students, who are already settling down to the thorough work which is a characteristic of the Wirtz school. The first regular students' recital takes place Saturday morning, October 5.

Edward Johnson, the tenor, who has been enlarging his repertory in Paris the past summer, expects to return about November 1. Each year sees him cover a wider field in concert, oratorio and church singing.

Louis Kapp, the violinist and teacher, who possessed two beautiful old Italian violins, was robbed of them early in the week. Frederick W. Schalscha had a similar experience three years ago; in the latter instance they were recovered from a pawnshop.

E. B. Kinney, Jr., treats the voice from a scientific standpoint, having had the necessary experience to do this. He relates the case of a singer whose throat was "bunched up" whenever he sang, but soon became normal under his treatment of relaxation and automatic action. The Kinneys occupy a beautiful home in New Brighton, Staten Island.



SNAPSHOT OF THEODORE THOMAS.

Taken when the noted conductor was an operatic impresario, at the head of an opera company that sang in English—and became bankrupt.

Edwin Grasse, violinist and composer, spent most of the summer season at Siasconset, where he greatly enjoyed swimming in the surf. This youth, bereft of sight, has already accomplished wonders, both as solo violinist and composer; the ovation he received at an Arion concert, when a portion of his new suite for full orchestra was performed, was a spontaneous tribute of affectionate esteem, the orchestra players entering into the music with keen zest.

Edith Davies Jones, the harpist, has a young sister who plays the violin well, and who will be heard this season. Mr. Jones, tenor and teacher, has won prominent place here, his time being well filled. The three artists combine in a "family trio" capable of giving a varied entertainment.

Noemi Fornier has begun teaching at both her up-town and Steinway Hall studios. A score or more of her pupils united in a recital not long ago which did her credit. She passed her vacation at Lake Rokonoma, L. I. Mons. Fornier returns from France on October 20.

Dr. Herman Schorcht has been since May the conductor of the German Liederkranz Orchestra, consisting of eighty members. Under his experienced leadership the orchestra is already making great progress in the study of standard works. His playing of his own piano concerto with this orchestra at a Liederkranz concert last season was one of its most enjoyable features.

Marie Stoddart, the soprano, has a budget of press notices of her very successful appearance last December in "The Messiah," in Minneapolis and Milwaukee, and of

concert appearances in Brooklyn, Troy, Scranton and St. Louis. These all unite in praise of both her voice and personality, forecasting a fine future.

Beatrice Wainwright, soprano, quotes THE MUSICAL COURIER, New York, Brooklyn and New Rochelle papers in her tasteful circular, in proof of her merit as a singer.

Lena H. Anthes, a pupil of Reginald Barrett, is a very pleasant singer, possessing a clear and expressive soprano voice and distinct enunciation, allied with prepossessing personality. She is a member of the choir of Plymouth Church.

Adelaide Vernona is making herself known as a singer of merit. She has a brilliant, high soprano voice, and sings with warmth and fidelity to the notes and text, which is rare nowadays.

Alice Garrigue Mott's Pupils.

Alice Garrigue Mott has returned to New York City after a restful summer in the Adirondacks and resumed her teaching at an earlier date than usual, in order to cultivate the voice of Bertha Kalich, and to coach the actress in the songs that she will sing in "Sappho and Phaon," the new work written by Percy MacKaye. Carrie Bridewell and Marguerite Lemon, pupils of Madame Mott, will sing in Europe next season. Miss Bridewell took daily lessons last season, studying all her operatic roles in Italian, as she will sing in Italy. Miss Lemon is engaged at Mannheim and Wiesbaden to sing the roles of Elsa, Elizabeth, Sieglinde, Madam Butterfly, Nedda, and Margherite in "Faust." Miss Templeton, of Knoxville, Tenn., who will commence studying this season in preparation for an operatic career, has been advised by two noted prime donne to have her voice placed by Madame Mott.

Arthur L. Judson is the Dean.

NEW YORK CITY, September 22, 1907.

Editor Musical Courier:

I notice in your last issue that the statement is made that Elizabeth Wilson is dean of the Conservatory of Music of Denison University, Granville, Ohio. This is not true. I am at present dean of that institution, and on leave of absence for study in New York. I trust you will correct this mistake, as your large circulation will reach practically all of the musicians in Ohio, and will cause me much trouble personally.

ARTHUR L. JUDSON.

A Well Trained Band.

Lorenzo Pupilla's Military Band gave a concert in Carnegie Hall last Sunday night and went through an interesting program, varied enough to suit all tastes. This band is made up of well trained musicians who play together with spirit and precision. Pupilla is an earnest and capable conductor who controls his forces and secures good results. The audience keenly enjoyed the concert. This excellent band should be more frequently heard in public.

Winter Tour of New York Symphony Orchestra.

The winter tour which the New York Symphony Orchestra will make under the leadership of Walter Damrosch will extend over a fortnight, including only the principal cities of the Middle West. In the spring the orchestra will go to the Pacific Coast, Loudon Charlton having booked a tour of five weeks. The New York Symphony's regular Sunday series in New York City will open November 6.

Marie L. Todd Among the Returned Tourists.

Marie L. Todd returned to New York City with other tourists on the steamer St. Paul, September 21. Miss Todd announces that her studio at Carnegie Hall will reopen October 8.

Hoberg-Ware Piano and Vocal Studios.

B. Margaret Hoberg and Harriet Ware have opened a studio which they will conduct jointly, at 257 West Eighty-sixth street, New York City. Miss Hoberg will teach piano and she may also be engaged for concerts and recitals. Miss Ware will teach voice culture, composition and harmony.

The Feiningers Return.

Karl Feininger, the composer, violinist and teacher, and Mrs. Feininger, the pianist, accompanist and teacher, who have been spending the entire summer in Randolph, N. H., have returned to New York City.

PLANS FOR OPERA IN GERA AND ALTENBURG.

LEIPZIG, September 8, 1907.

An instructive view of smaller operatic organizations in Europe was obtained last week in an hour's interview with Hofrath Karl Kleemann, the industrious and talented composer-conductor of the Court Orchestra in Gera, Principality of Reuss. The principality has as its political and social head the now reigning Prince Heinrich XXIV, of Reuss, himself a gifted and prolific composer. Gera is the court city and the orchestra there is naturally under his eye. Since it would be immensely expensive to maintain a troupe of good singers for a permanent opera, and the prince is too good a musician to tolerate very bad opera, the solution for Gera has been that on a half dozen occasions each winter the grand opera ensemble of the Leipzig city theater has gone visiting for single performances. The distance is less than two hours by train. The Gera Orchestra has done the work under the Leipzig conductors, and as there was scarcely ever time for proper orchestral and ensemble rehearsal, the people of the smaller city have heard performances whose chief merit lay in the singing of the principal roles. Upon measuring the ensemble it was generally found to have too much slack.

At a distance not so far as Leipzig lies the court city of Altenburg, with an opera of its own under the financing of the Duke of Altenburg. Since that city is of about the same size as Gera, of perhaps a half hundred thousand, one may infer that the permanent opera there has some of the qualities that Prince Heinrich, of Reuss, did not think he would care for. Of course, Altenburg occasionally calls a guest to help out in special performances, and as those orchestras of forty to sixty men are well routinized, it could be much worse. But the natural difficulties of the enterprise and Gera's unwillingness even to attempt it, have led to the suggestion that the available financial resources of both cities be combined to make one opera ensemble that the Reuss prince would care for, playing three months in one city and three months in the other. In this connection Herr Kleemann said that it would be against his judgment to move the opera back and forth for week stands, as time would be lost that were better used for rehearsals. But he thought that the increased service to the public and their better interest in the whole proceeding would give the proposition a much easier financial solution than now.

As Gera is thus seen to be without opera of its own, this leaves the principal work of the Court Orchestra of sixty good men to consist of the playing of six symphony concerts under the nominal arrangement of the music Verein (established 1852) and five symphony concerts for the people, wherein any one to whom a ticket is sent pays only a couple of cents for its privileges. The last are under the management of the city. For the Verein concerts it is aimed to bring soloists of Continental reputation, but the people's concerts have not been granted the soloist luxury other than members of the orchestra. The Verein had thought visiting soloists for the people's series might prove to be direct larceny of whatever musical thunder was thought available for Gera. The Verein has bills to pay and is not inviting competition. Whether anything ever comes of the project to unite the Gera and Altenburg finances for a mutual opera remains to be seen.

While considering the musical resources of Gera and Altenburg it is appropriate to observe that there are a number of most thorough musicians among them. Prince Heinrich himself is credited with three symphonies, a sonata, a string quartet, a quintet, a sextet, an octet, a mass and many songs. Nikisch produced one of his symphonies in the Gewandhaus some years ago, and the Gera Orchestra played one of them last season. Conductor Kleemann has in the repertory of the Dessau Court Theater an opera called "The Cloister Student of Mildfurth," and he has written two symphonies, a symphonic fantasia, piano works, choruses, songs and incidental orchestral music to Grillparzer's drama, "Life Is a Dream."

Dr. Georg Göhler, who conducted the Altenburg opera for the last two years, was also conductor of the Leipsic Riedel Verein since 1898, until his recent resignation to take the Court Opera at Karlsruhe. He has a symphony, a tragic overture, an orchestral suite, choruses, songs and other works. Had it not been for Altenburg he might not have obtained the routine which has already successfully launched him in his new and responsible post.

The Gera Orchestra has, in its solo clarinetist, Henri Melotte, whom, Conductor Kleemann says, is a most capable soloist, also a busy composer. Melotte has written two concertos for his instrument, a light opera, and a sinfonietta for wind instruments, harp and kettledrums. This sinfonietta was recently heard at Bad Elster in its first public performance, and it was reported upon in this correspondence. This is not great music, but it has prac-

tical value, and the same is to be said of the concertos for clarinet.

The current week's opera at the new city theater in Leipzig includes the "Flying Dutchman," given on Sunday, September 15; the "Marriage of Figaro," on Tuesday; Nicolai's "Merry Wives of Windsor," on Wednesday; Kreutzer's "Nachtlager in Grenada," on Friday, and Verdi's "Aida" for Sunday. During the same period the old city theater has Hartmann's operetta, "Poussierschlössel," on Sunday; "The Merry Widow," Monday; "Farinelli," Wednesday; "The Merry Widow," Thursday; also "The Merry Widow" Saturday evening and Sunday afternoon. The other evenings at each theater are given up to drama and comedy. The "Flying Dutchman" rendition on Sunday evening was truly stirring. The regisseur Wymetal had made a few stage settings, the title part was sung by Walter Soomer; Jenny Osborn Hannah was the Senta, and Jacques Urbus the Erik. The weak point was the "Deland," sung by Herr Rapp, who has a good voice, but is an unmusical singer. Soomer presents this role with such great character and imposing vocal material that it is hard to imagine one to surpass him. On the other hand, Mrs. Hannah has grown so truly into the ideal character of Senta and is exercising so great vocal art as to make her work imposing in its fineness and in its musicianship. Her voice, considered purely as an organ, is continually gaining in beauty and individuality, so that no admirer of vocal art can go away from her performance as Senta without feelings of deepest respect and the memory of having heard something entirely beautiful.

The combined male singing societies under Barnet Licht gave their first concert of the season in the large Central Theater Hall, September 15, with the solo assistance of the cellist, Leo Sachs. Mozart's "Dedication to Song," Storch's "Nachtauber," Podbertsky's "Tief ist die Mühl verschneit" and "Die Spinnerin," Langentreu's "Am Grenzwall," Rietz's "Morning Song," Wohlgemuth's "Stilles Thal," Jüngst's "Tik e tik e tok," and Russian folk song, and Uthmann's "Storm" were the numbers sung. The two hundred or more of singers here were drawn from four of the Leipsic suburbs, and though very intelligent, it is doubtful if any among them are practicing musicians. On this account, it is noteworthy to observe how much of musical style and all around merit had been brought into their interpretations. Wherever there was a part for solo voice that was also delivered commendably. Mr. Licht is not only entitled to much credit for routine of medium material, but he has those qualities as conductor which keep the attention of his men, with the satisfactory results stated. Mr. Sachs played a fantasia by Servais and pieces by Popper. He plays much more musically than the average cellist, and without those exasperating mannerisms of stress and crescendo which make many cellists public nuisances. Mr. Licht was for some years in New York, where he was vice conductor of the Halevy Singing Society under Leon Kramer.

Word is received here that the three act opera, "Corregidor," by Conductor Alfred Ernst, of St. Louis, has been accepted for first performance late in February by the city opera forces at Halle. The necessary translations are by Mrs. Ernst, who is said to have done the work exceedingly well.

At Ifley Church, near Oxford, England, on September 9, occurred the wedding of Gertrude Theresa Weaving, of Ifley, and Albert E. Osborne, a native of Mason City, Ia., but for ten years a resident of Leipsic.

Mr. and Mrs. Osborne were both pupils of Hans Backer, of the violin faculty of Leipsic Conservatory, and in recent years Mr. Osborne has prepared many pupils for Becker, as he still continues to do. He also busies himself as a private teacher of theory and in both of these branches he is giving really valuable instruction. Mr. and Mrs. Osborne have taken a pleasant apartment at 12 Hardenbergstrasse, and are already enjoying the traditional bliss of their own hearth, all of which pleases their many friends on two continents.

EUGENE E. SIMPSON.

Madame Van Dyk Engaged for Opera in Prague.

Madame Van Dyk, the Dutch prima donna, who is to make her reappearance with Macmillan at Carnegie Hall next Sunday night, has been engaged by Neumann to sing the leading soprano roles at the opera in Prague. The singer will make the tour with the violinist this season before entering upon her engagement in the Bohemian capital.

MAUD LEE BISSELL, TALENTED PIANIST.

Maud Lee Bissell, although a young artist, is gaining a reputation in the East, where she has played successfully both in recital and with orchestra. Under the management of J. E. Francke, of New York City, she will, this season, fill engagements throughout New York, Ohio



MAUD LEE BISSELL.

and Pennsylvania. The press has commented upon her versatility, artistic temperament and pleasing manner. Some idea of her repertory will be gained from this recital program:

Toccata and Fugue, D minor.....Bach-Tausig
Sonata, op. 27, No. 1.....Beethoven
Warum.....Schumann
Gavotte.....Sapellnikoff
To a Water Lily.....MacDowell
Arabesque.....Debussy
Valse-Caprice.....Strauss-Philipp
Scherzo, B flat minor.....Chopin
Berceuse.....Chopin
Fantaisie Impromptu.....Chopin
Etude (Double Notes).....Chopin
Venetia E Napoli-Tarantella.....Liszt

Notable engagements last spring, for Mrs. Bissell, included an appearance with the Rochester Symphony Orchestra in Beethoven's "Emperor" concerto. The following criticisms are from the Rochester papers:

Her composer, her accuracy of rhythm, her execution of the brilliant passages and her unerring entrances are entitled to high commendation. She is an artist who has received high praise from the critics for fine technic and sympathetic interpretation.—Rochester Democrat and Chronicle.

The Rochester Symphony Orchestra closed its season at the Lyceum Theater last night with the most enjoyable concert the organization has ever given, and it was heard by the largest audience that has attended any of the orchestra's performances. Soloists of the evening were Maud Lee Bissell, pianist, and Watkin Mills, bass.—Rochester Union and Advertiser.

Grace G. Gardner Greeted in Her Native State.

Grace C. Gardner has returned to New York City from an interesting summer passed in Ohio, her native State. Miss Gardner has resumed teaching at her vocal studio, 36 West Twenty-fifth street. While in her home in the southern part of the Buckeye State Miss Gardner sang a number of her own compositions at one of the Ohio Chautauquas, illustrating each song by a short descriptive talk. On September 5 Miss Gardner sang at a "Home Coming" concert in Columbus, before an audience of 5,000 people. She was warmly greeted. The following press opinions tell of Miss Gardner's success:

Those who were present at the Chautauqua Assembly last Friday afternoon will not soon forget the rare treat given them by Grace G. Gardner. She rendered three songs, her own compositions. Not only the music, but also the words of these wonderfully melodious and artistic songs, are her own creations. We hear on all sides expressions of the high appreciation of her rare versatility and the brilliancy of her genius.—Greenville (Ohio) Republican, August 7, 1907.

Grace G. Gardner won most appreciative applause through her singing of four of her own songs, all graceful and melodious.—Ohio State Journal, September 6, 1907.

Grace G. Gardner, the singer, poet-composer, who assisted at our "Home Coming" concert, an Ohio musician who has won reputation as an artist in Europe and America, is now recognized as a composer of charming descriptive songs. "The Water Nymphs" (all of the Wagnerian school); "The Path Across the Mountain," unique in mountainous calls and tinkling sheep bells; "Spring," rippling with gladness, and "Summer," in waltz measure, has the breath of love and roses. Miss Gardner's style is strong, versatile and musical. Her compositions are born to live.—Columbus Sunday Dispatch, September 15, 1907.

New Musical Play.

A new musical play, of which the name has not yet been given out, was written this summer and will be produced in December. The music is by John Philip Sousa and the libretto by Leonard Liebbling.

MUSICAL NEWS OF SAN FRANCISCO.

SAN FRANCISCO, Cal., September 22, 1907.

Today the second week of the Italian opera season has come to a close. The three operas produced during this week were: "La Boheme," "Rigoletto," and "Il Trovatore." There is hardly any necessity to dwell at length on any of these works, as they are such veterans of the operatic stage that detailed review is really superfluous. After two weeks of attentive perusal it is evident that the company possesses eight very efficient artists. These are: Francesco Sigunini and Angelo Parola, tenors; Giuseppe Pinazzoni and Alessandro Arcangeli, baritones; Olio Lombardi, basso cantante; Paolo Wulman, basso profondo; Adelina Padovani, coloratura soprano; Ester Ferrabini, mezzo soprano; Lina Bertozzi, mezzo soprano, and Maria Gonzales, dramatic soprano. There is hardly anything to add to my last week's report. The company is receiving good support here, and, in fact, would draw crowded houses if they could have secured a theater more conveniently located than the Chutes. The company will remain here two more weeks, when it will go to Los Angeles for a four weeks' engagement at the Auditorium.

Will L. Greenbaum announces for his first attraction of the season three concerts by Johanna Gadske, two of which will take place in San Francisco and one in Oakland. Madame Gadske will also sing at the Greek Theater with the University Orchestra. The diva will be here during the week of October 14, and her previous successes here were so great that it is safe to predict a hearty welcome. No doubt Madame Gadske's art is fully recognized here and our public is always ready to back up artistic recognition with financial support.

The Beringer Musical Club gave its fifth piano and vocal recital at Lyric Hall last Thursday evening. The program was very interesting, and the participants received much applause for their splendid efforts. The hall was crowded with an audience that was willing to give frequent demonstrations of its satisfaction.

The third symphony concert of the sixth series will take place at the Greek Theater next Thursday afternoon. Tschaikowsky is announced as the feature of the program and Dr. Wolle has devoted much time to the preparation of the concert.

Messrs. Lingley and Hemstreet, of New York, gave a song recital at Christian Science Hall, San Francisco, and Ebell Club, Oakland, last Thursday and Friday evening, respectively, under the direction of Sherman, Clay & Co. These concerts were given to demonstrate the artistic value of a new player attached to a grand piano. The demonstration proved to be successful from an artistic point of view, and the halls were crowded on both occasions. Mr. Hemstreet created quite a stir with his fine, even baritone voice, and his splendid rendition of "Honor and Arms" was one of the finest exhibitions of vocal art we have heard here.

At a recent performance of "The Pit" at Ye Liberty Theater, Oakland, a mechanical device was used for the purpose of giving an illustration of an operatic performance in progress. The scene represented the foyer of a

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Chicago theater. The effect was excellent and the fact that genuine artists were singing added to the realism of the scene.

ALFRED METZGER.

Milwaukee Loses Sidney J. Silber.

MILWAUKEE, Wis., September 28, 1907.

In Sidney J. Silber's acceptance of the position of director of the piano department of the Des Moines Musical College, Des Moines is the gainer to the corresponding loss of Milwaukee and the two Wisconsin conservatories with which he has been connected. Since Mr. Silber's return from his studies abroad under Jedliczka and Leschetizky, his appearance here, both in solo and with orchestra, has been among the notable events of the season. Thoroughly well grounded in the technic of his art, Mr. Silber also possesses fine intelligence and innate feeling for musical expression. To say that he is an eminently successful Schumann player is praise enough to one who loves Schumann. Mr. Silber is thoroughly imbued with the dignity of the musician's calling. All wish him success in his new field of activity, and congratulate Des Moines on this valuable acquisition to its musical life.

E. A. S.



ISADORA DUNCAN DANCING.

A photograph of Isadora Duncan, the American dancer, who made sensational European successes in her terpsichorean fantasies, danced to the music of Beethoven, Chopin, Grieg, etc. The present picture was taken among the ruins of the Theater of Dionysos, at the foot of the Acropolis, in Athens. For the benefit of American newspaper readers generally and those in particular who are familiar with THE MUSICAL COURIER's usual artistic illustrations, it should be explained that the Duncan picture is taken from a Grecian weekly and hence its grotesque appearance. Sad to relate, the Greeks have deteriorated in photography as in all the other arts.

Lillia Snelling, Singer and Composer.

Lillia Snelling, solo contralto of the Fifth Avenue Baptist Church, New York City, gave a successful recital in Stockbridge, Mass., not long since. The Berkshire Courier said: "She has a magnificent voice, and received a perfect ovation. Certain songs will always live in the memory of those who heard her." She has composed a song, "Awakening," to be published by Maxwell. This month she gives a recital at Salem, Mass.

Charles W. Clark Opens Season in Ohio.

Charles W. Clark, who recently arrived from Europe, has made his first appearance this season in America in Van Wert, Ohio, and has now started on a tour booked for him by Loudon Charlton. Among the cities at which the baritone will appear this season are Denver, Indianapolis, Bloomington, Ill.; Oxford, Ohio; Chicago, Muscogee, I. T.; New Orleans and La Fayette, Ind.

Calvé to Have Royal Welcome up in Maine.

BANGOR, Me., September 30, 1907.

When the special train that brings Madame Calvé to Bangor rolls into the new depot she will be greeted by hundreds of enthusiastic singers from the Festival Chorus and the public schools.

The sale of course tickets here has been the greatest in the history of eleven festivals. Single night tickets for the Calvé concert have sold like hot cakes, ensuring an immense audience of the representative people of eastern Maine.

The singing of upwards of a thousand voices from the schools of Bangor and Brewer at the second matinee will be a thrilling feature to those who realize what a vital event this association with the festival concerts is in the upbuilding of the young singers who some day will have the future of music in this region in their keeping. Much credit is due to Mrs. Tilton and Miss Menill, the music teachers, and Charles E. Tilton, superintendent of the Bangor schools, who gives his hearty co-operation to the music department.

The program for the opening concert, Thursday evening, October 3, will include: Wagner overture to "Rienzi," and fantasia, "La Boheme," by the Festival Orchestra; "Hallelujah Chorus," Handel; "Under the Blossoming Branches," Meyer-Helmund; "We Sail the Ocean Blue," Sullivan, by the Festival Chorus; "Mors et Vita," Browne; "Autumn," Haille; "Di Provenza," Verdi; "Winged Wishes," Willeby; "Off to the Front," Korbay, by Clifford Wiley; "Ocean, Thou Mighty Monster" from "Oberon," Weber, by Virginia Wilson; Hiller's "Song of Victory," for chorus and orchestra, and Mrs. Wilson, soloist, will conclude the program.

ARRIE N. GARLAND.

Four "Madam Butterfly" Prima Donnas.

Henry W. Savage returned to New York last week after successfully launching "The Merry Widow" in Syracuse, and plunged into a series of strenuous full dress rehearsals at the Garden Theater for "Madam Butterfly." Four of these, one for each prima donna who is to take the title role in the Puccini opera this season, were announced on the call board at Savage headquarters. The cast for the opening function included Febea Strakosch, Harriet Behné, Vernon Stiles and Thomas Richards, with the full orchestra of fifty-seven musicians, under Walter Rothwell. The opera has been undergoing preparation for four weeks and was given without interruption, beginning at 10 o'clock in the morning and finishing before 2 o'clock. The actual time consumed was less than three hours and thirty minutes, making a new record for a full dress try-out of a grand opera production. The other three rehearsals were given later in the week for Rena Vivienne, Ethel Houston, Elisabeth Wolff, Dora de Philippe, William Schuller, Ottley Cranston, and the others who had not yet been rehearsed. "Madam Butterfly" will open its second season at the Garden Theater on October 14. Before that the company goes to Newark for one week, after which there will be performances in Reading, Lancaster, Wilkes-Barre, Scranton and Elmira, before reaching New York.

Cilea Reborn.

NEW HAVEN, Conn., September 27, 1907.

To The Musical Courier:

As I noticed in other papers the same error regarding Ernest Cilea, as you publish in this week's MUSICAL COURIER, I want to correct it, as he was a fellow student with me in the Conservatory of Naples. His correct name is Francesco Cilea, and he was born in Palmi, a large village near Reggio di Calabria (Southern Italy), in 1866, not 1856, as you publish. His latest opera, "Gloria," was given with fine success at La Scala, in Milan, last spring. Being a friend of his I wished to make these corrections. Hoping this will be received kindly, I am,

Respectfully yours, (Signed) G. SULLI.

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THE MUSICIANS OF WASHINGTON.

WASHINGTON, D. C., October 1, 1907.

It is because Washington is a city of seminaries and because she is rapidly coming to be the educational center of the South, perhaps, that her people interest themselves so cordially in the doings, great and small, of the musicians of town. Deep down in his heart the Washington music lover may know that the highest appreciation of music is to be found in an enthusiasm for composers and their works. He may feel subconsciously that a discussion relative to the merits of Richard Strauss and Puccini is far more elevating than a vigorous contention as to the superior qualifications of my singing teacher over yours. Yet, it so happens, it is just this very form that musical enthusiasm in Washington generally assumes. The fight for supremacy among the contending factions in the managerial and teaching fields of music here being fashioned after those political feuds which go to make national politics interesting, one might as well try to stop Niagara Falls with a toothpick as to discourage that personal and individual view of music which pervades the city; and, after all, there is cause for congratulation that Washington music teachers and concert managers have come at last to share with prize fighters and baseball players that somewhat fickle manifestation, public interest. Let it be not forgotten that Washington musicians and musical affairs have more than once during recent months inspired leading editorials in the daily papers.

Very nearly all of the principal singing, violin and piano teachers are employed in the leading seminaries as private instructors in music or as chorus directors. At one of the large girls' schools in town, I am told, there were 160 pupils for private voice culture lessons. The instructor there was so occupied with this work that he was obliged to discontinue all private studio classes of his own and devote his time solely to pupils of the institution. Among the schools in Washington which devote especial attention to individual music instruction are the Bristol School, National Park Seminary, Mrs. Somers' School, (Mount Vernon Seminary), Holy Cross Academy, Miss Madiera's School, Madison Hall Seminary, Martha Washington Seminary, National Cathedral School, Washington College, Fairmont Seminary and the Laise-Phillips' School. Also the Georgetown University. Among the teachers of music employed in these schools as special instructors are H. H. Freeman, organ, piano and singing; Dr. J. W. Bischoff, harmony, singing, organ and piano; Ernest Lent, stringed instruments, piano and harmony; S. M. Fabian, Virgil Clavier piano method; Anton Kaspar, Josef Kaspar, Sol Minster and Herman C. Rakemann, violinists; Felix Garziglia, B. Frank Gebest, Anton Gloetzer, John Porter Lawrence, Mrs. Ernest Lent, Mme. Von Unschuld-Lazard, Harry Patterson Hopkins, Ella Stark, Mary Heath Hobart, Grace Adele Freebey, Harvey Murray, Edith Allen Robinson, piano; Oscar Gareissen, Mrs. Kaspar, Joseph Wiley, Florence Hill Horness, Adela Kleinschmidt-Payne, Alice Edwards, W. Edward Heimendahl, Otto Torney Simon, Edwar Priest, Mrs. Otis D. Swett and Sister Angelica at the Holy Cross Academy, singing teachers; Marguerite O'Toole has harp pupils and Lawrence Callan, mandolin and guitar classes; Messrs. Hopkins and Gloetzer teach harmony as well as piano.

The Marine Band will leave Washington on Sunday for its annual fall tour. It will be heard in two concerts daily at the Pittsburg Exposition for one week. A concert will be given at the Hippodrome, New York City, and for two weeks beginning October 7 it will give programs at the Boston Food Fair. The band will have no women soloists on this tour; the principal solos being given by Jacques L. Vanpoucke, the concertmaster and solo clarinetist of the band; Ole J. May, euphonium (also cartoonist and program annotator), and Arthur S. Witcomb, cornet.

The "Associated Studios" is the name chosen by a triumvirate of Washington musicians, viz., Felix Garziglia,

pianist; Fitzhugh Coyle Goldsborough, violinist, and Otto Torney Simon, vocal professor. In order to relieve the monotony of the private studio, these members of a future musical trust propose to gather their pupils together fortnightly in the spacious parlors of Mr. Goldsborough's residence on K street and lecture or play to them as the case may be, inviting the more talented and advanced members of the classes to contribute occasional numbers.

The board at the First Congregational Church having denied the application of the Mission Society of the church for the use of the church auditorium by the Choral Society for one of its concerts, the number of concerts by the organization this season will in all probability be limited to two.

Oscar Franklin Comstock, organist, vocalist, pianist, chorus director, and instructor in these various branches, has returned to Washington from Brooklyn, or properly speaking, Flatbush. Mr. Comstock is a thorough believer in the groundwork of music, and to accentuate his theories has had a handsome new hardwood floor laid in his spacious studio, over Veerhoff's.

B. Frank Gebest, the pianist, will be the first Washington musician to open classes in musical journalism. His piano class this year is a large and flourishing one.

Mrs. Bradley McDuffie's studio is gorgeously, though tastefully decorated internally.

Mrs. Oldberg's pupils continue to adore their teacher, much to the detriment of the great masters.

Mrs. M. R. Waldecker has returned to town and is busy with her classes.

Mary A. Cryder returned to Washington last week. THE MUSICAL COURIER's representative called upon her a couple of days too early. Closed shutters and a darkened house were there; and a kindly neighbor suggested a visit to the adjoining house, which was paid.

BERENICE THOMPSON.

Rare Ona Talbot.

Ona B. Talbot, of Indianapolis, has just issued her pamphlet of the sixth annual series of her concerts in that city. They will take place in Calib Mills Hall, which has a large seating capacity. For this series Miss Talbot announces Schumann-Heink, Kubelik, the Boston Symphony Orchestra (which will appear in Indianapolis January 29), Paderewski (March 27), De Pachmann (October 2) and Carreño (December 10). These constitute the six notabilities.

If there is one person who understands the concert system in the interior of the United States, and how it should be operated successfully, it is this Ona B. Talbot, of Indianapolis, and she is to be congratulated upon her knowledge.

Frederic Mariner and His Studios.

The name of Frederic Mariner must be enrolled among the piano instructors who inspire their pupils. Mr. Mariner is what has been happily called "a born teacher." Every one does not possess the gift of imparting. Many good pianists are poor teachers, but Mr. Mariner is among those who get results and gets them without any waste of time or temper. The Mariner studios are conveniently located and handsomely appointed, at 37 West Ninety-second street, New York City. The studios are equipped with stage, fine pianos, practice clavier, and able assistants, who work along in harmony with Mr. Mariner, enthusiastic over his method. Recitals by pupils will take place Thursday evenings. Invitations may be obtained on application.

Pommer Promoted.

W. H. Pommer, of Columbia, Mo., the well known composer and theorist, has been appointed to the chair of music at the University of Missouri.

New York Symphony Local Plans.

The New York Symphony Orchestra, of ninety-five players, will assemble for rehearsals next week, preparatory to the most active and comprehensive season in the organization's history. The orchestra will show but few changes in personnel from previous years. The horn quartet has been improved and the third trombone has been retired. A few new first violins and cellos have been added, while the French woodwind players who were engaged for the orchestra three years ago will continue as heads of their respective departments. The schedule for New York comprises eighty private rehearsals, eight Saturday evening and twenty Sunday afternoon concerts, all at Carnegie Hall.

Many Bookings for Petschnikoff in Germany.

Alexander Petschnikoff has many engagements booked in Germany for the coming winter. The Russian violinist will remain on the Continent of Europe all season, playing in recitals as well as soloist at orchestral concerts. Mr. Petschnikoff, with Mrs. Petschnikoff, their two children, and Mr. Petschnikoff's aged mother, sailed from New York some time ago, after a successful tour of this country. The mother of the violinist will hereafter reside in a comfortable home in Berlin.

Zelle de Lussan a Bride.

The White Star steamer Adriatic, due at the hospitable shores of New York on Thursday or Friday of this week, will bring Zelle de Lussan, the prima donna, now the bride of Angelo Fronani, the pianist. The cables last week reported that the wedding took place at a Roman Catholic Church in London, September 11, but it seems the general public knew nothing about it until a fortnight later. Mr. Fronani, the bridegroom, is a son of Emmanuella Fronani, vice-consul to Portugal, at Washington, D. C.

Faculty Concert at Lachmund Conservatory.

Carl Venth, recently added to the violin department of the Lachmund Conservatory of Music, 132 West Eighty-fifth street, New York City, will give the first faculty concert Thursday evening, October 10. The program will be devoted to Norwegian music, illustrated by stereopticon views, as well as violin and piano, and will embrace reminiscences of Grieg. Mr. and Mrs. Venth visited the composer in Norway last year, and they have many interesting things to tell of the charming days passed with Grieg in his Norse home.

Mrs. Turner-Maley's New Home.

Florence Turner-Maley, the soprano, is now living at her new home, 601 West 136th street, New York City. During the month of September Mrs. Maley sang at the West End Collegiate Church, Henry H. Dunckler organist and choirmaster.

André Benoist Again With Gerardy.

André Benoist, the pianist, will again accompany Jean Gerardy, the cellist, this season. Last year, after the successful tour to the Pacific Coast, Mr. Benoist, who, by the way, resides in New York, was immediately re-engaged.

Not Stolen.

A feature of the music program at the Lyceum Theater is to be an overture called "The Thief," which has been specially composed for this production by Carl Hauser, first violinist of the Lyceum Orchestra, and for seventeen years a member of the Philharmonic Society of New York.

Conductors Combine.

Wiesbaden, Germany began a music festival on Monday, September 30. The conductors are Strauss, Mahler, Mottl, Steinbach and Mannstaedt.

New Franco-German Alliance.

The Bremen Teachers' Singing Society was booked to give a concert at the Trocadero in Paris, on Monday evening, September 30, under the auspices of the German Embassy.

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HOTEL NOTTINGHAM,
BOSTON, MASS., September 30, 1907.

An interesting venture has been made in Manchester, N. H., which is known as the Institute of Arts and Sciences. This enterprise began slowly, and has grown into what now commands the interest of many students, teachers, lecturers, musicians and public spirited citizens. For the past two years the membership, with those called "associate" members, was about 600. With a fund with which this institute has been endowed, things assume a serious business side, and all kinds of departments are being added. Any one who pays the membership fee of \$3 has all the advantages offered by the institute. The musical side has not been overlooked while classes in all kinds of practical things were being formed, and the conductor has been chosen from Boston, of course. H. G. Tucker is the man, and he is one equipped with the requisite zeal. Twenty-five local players constitute the orchestra, and about one hundred are in the chorus. "The plan is certainly novel," said Mr. Tucker, "and I am deeply interested. They are interested not only in chorus but also chamber concerts, and are already showing a live spirit and much improvement. He will give two vocal concerts during the season besides a couple of chamber concerts, with assisting artists. I believe this to be of greater advantage than a festival once a year."

The Emma Howe-Fabri School opened on September 15 in the Pierce Building with the largest list of applicants of any year in its history. Several singers well known in Italy today owe all of their success to Emma Howe-Fabri, who has done more toward preparing young singers for foreign opera than, perhaps, any other teacher in the East. Her record is long, and having lived with her mother for several years in Naples, Mme. Fabri speaks perfect Italian and is entirely familiar with all of the operas extant. Maude Gordon Roby, soprano, and a pupil, has just returned from Europe, having sung with distinct success wherever she went. Dorothy Burnham, mezzo soprano, has been with this school for three years, and is now coaching for special repertoire, and as Professor Lo Giudici-Fabri is the master of opera and Italian, the pupils have an extraordinary advantage in acquiring proficiency in both acting and speech. Mme. Fabri is just now preparing for a series of recitals for Boston, New York and cities of Connecticut. This is the only Italian school of opera and language in this city.

The Boston Singing Club will be continued as usual the coming season, with H. G. Tucker as director. There are one hundred regular members, and the incidental expenses

are met by the fees of these and the subscriptions of associate members. There will be two concerts given in Jordan Hall, with soloists assisting, the dates of which will be announced later. The programs will be part songs with probably a cantata. D'Indy's "St. Magdalena" is being considered. This club, while composed of young musicians, has given very good concerts in the past, and presumably will give still better in the future.

The adult class of the Faellen Pianoforte School gave a most creditable concert Thursday evening, only one week after the opening, which in itself shows what these pupils are doing. Leo K. Andrews, a young man of seventeen years, gave an excellent performance of Mozart's sonata in D major, with William Howard, violin, assisting. Mabel C. Stone played Liszt's "Love Dream," A flat major, No. 3, and Chopin's scherzo, B flat minor, op. 31, which was followed by an illustration of the Faellen system by a class of children, which proved most interesting. Two pieces were given by Charles Calkins and Mr. Howard, and Alice Fortin, an old pupil of the school, quite excelled all of her former pianistic efforts in her playing of Rubinstein's "Valse Caprice," E flat major; Alabiéff-Liszt's transcription of "The Nightingale," and the polonaise in E major by Liszt, showing much of fine musical sense besides good technique. The ensemble playing of Wagner's Grand March ("Tannhäuser") was very effective, and the entire program received almost an ovation from the very large audience present. The new members of the faculty are becoming well known and the school is daily registering pupils, although the list on the opening day showed a larger attendance than in all former seasons.

Lo Giudici-Fabri, with his permanent location in Boston, brings to us much of Italian art, music and literature. He has just announced a series of subscription readings to take place at the Tuileries, on Commonwealth avenue, at 11:30 A. M. on Mondays, December 2, 9, and 16. This cycle will consist of the most famous "Canti" of Dante's "La Divina Commedia," preceded by historical and literary comments, and illustrated by stereopticon reproductions of the famous drawings of Gustav Doré. Mr. Fabri hopes to have appropriate musical settings arranged for his interesting readings.

Lucia Gale Barber's school opened at the Ludlow, Boston, on October 1. Mrs. Barber conducted large classes in Newport all the summer, then repaired to New Jersey for recuperation before beginning her fall duties in connection with her school.

Signor Lucchesi, who has but recently located in Boston after years of reputable work as a vocal teacher, composer, musical director and critic on the California coast, wrote a quintet in 1888, and since then several songs, some of which, with the quintet, will be produced at a "Lucchesi Evening" promoted by Dr. Chadwick, of the New England Conservatory of Music, to be given at Jordan Hall in October. The Hoffmann Quartet will play, with the composer at the piano, although Signor Lucchesi begs to have it decidedly understood that he makes no pretense, real or false, of being a pianist, but that it is by special request that he give the piano part of his composition. Anna Miller Wood, the contralto, who, by the way, is an old California friend of Signor Lucchesi, will sing a song especially written for her by this composer, and other songs of his will be sung by a soprano. In the California disaster this composer lost by fire several of his string compositions.

The plans of the Cecilia Society for the winter, under its new conductor, Wallace Goodrich, are not fully disclosed to the public as yet. However, THE MUSICAL

COURIER's representative has been informed by the president of the board of directors that Mr. Converse's new oratorio, "Job," to be first given at the Worcester Festival, will also be rendered by the Cecilia chorus. Franck's "Beatitudes" is another attractive number to be given. Mr. Goodrich's recent resignation as choral conductor of the Worcester Festival, will give him additional time and energy for perfecting plans for the Cecilia, which has in past years always held a recognized pinnacle in musical and social Boston. Mr. Goodrich's personality and musicianship must prove strong factors in the Cecilia's even greater success, and his work as its leader is pleasantly anticipated.

A hearty encomium from the Haverhill Gazette is expressed for the recent song recital given by Charles E. Morrison, tenor, who has been a pupil of William L. Whitney for some time. Mr. Whitney's reputation as a teacher doubtless preceded his pupils' appearance, for a large audience assembled to hear the list of Italian, old Scotch and American songs, including, among others, "Ragion Sempre Addita, 1645-1681," Stradella; "Tak' Your Auld Cloak About Ye," Old Scotch; "Secrecy," Wolf; "Forma sublime eterea," Salvator Rosa, Gomez; "Requiem," Homer; "Recompense," and "Ballad of the Bony Fiddler," Hammond; "Autumn Song," Salter, and Buzzi-Pecchi's "Lolita." The piano parts were played by Herbert W. Downes. Of the recital, some press notices read:

It was a program that would easily tax the voice of any singer, so that the demonstration of artistic mastery of tone and expression was all the more remarkable.

In the aria by Gomez, Mr. Morrison was at his best, and sang with amazing power of tone and an ease and proficiency which was most warmly appreciated. In the group of songs by Hammond the vocalist was also at his best and the Autumn song was also delightfully expressed.

As a compliment to the delegates to the Congress of Religious Liberals convening in the city, B. J. Lang gave an organ recital at King's Chapel, where he has presided for so long. Admission was entirely by ticket. The program was as follows: Prelude and pastorella, Bach; fantasia in G major, Bach; choral-vorspiel, Brahms; fantasia in C major, César Franck; prelude chorale, Tebaldini; sonata in A minor, Borowski.

Clara Tippet will contribute to the Maine festivals, inasmuch as two of her pupils, Willard Bowdoin and Henry Eustis, will sing. Mr. Bowdoin, as is well known, is a good musician and the possessor of an excellent bass voice. He has just been engaged at the wealthy Memorial Church in Fairhaven, Mass. Mrs. Tippet had three of her pupils honored by invitations to sing at this same church last season. Another pupil, William Alden Paul, who is again



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engaged on the faculty of the Cambridge Theological School, will sing at Dr. Kellner's for the Author's Club early in October. His songs will include arias by Vanucini and Handel; songs by Noel Johnson, MacDowell and Constance Tippet, and a couple of songs with violin obligato by Eugen Lansay and Henry Guy.

Benjamin Whelpley, one of Boston's established song writers, has returned from a summer's recreation in Maine. While away Mr. Whelpley wrote to some extent, and gave several recitals by request here and there in the inland towns of Maine, which were attended with much success. The two programs given in Houlton, in the Unitarian Church, for each of which a brilliant audience assembled, consisted of organ and piano pieces by Mr. Whelpley and several of his own beautiful songs sung by Mary Obey, a young Maine soprano who has been studying in Europe for a number of years, and said to possess a voice of exceptional quality. Mr. Whelpley played Rheinberger's fantasia for organ in B major, romance in D flat, and among others his own "Evening Song," "Serenade" and "Under Bright Skies," closing with Beethoven's "Hallelujah" chorus. Miss Obey sang with much charm Chaminade's "L'ete," a couple of songs by Bemberg and Ronold, and a group by Whelpley, namely, "I Know a Hill," "The Nightingale has a Lyre of Gold" and "White Rose."

Arthur Foote and his family have been sojourning at the Hotel Moorland, Eastern Point, for the month of September. Mr. Foote has completed a piano and string trio on which he has been engaged during the summer and hopes to have it produced this winter.

Bernhard Listemann has arrived in Boston and has opened a violin school in the Pierce Building, where he is now registering pupils for the season.

Gertrude Walker, soprano, a pupil of Madame Salisbury and now teaching in Salem, spent her summer in Canada, but has returned and begun her season's work. Miss Walker sustained a sad loss in the early summer in the death of her father, Albert J. Walker, and an old and prominent musician of Salem, Mass., where both he and his daughter have appeared together in concerts.

It seems to be a verified thing that Boston is to have the San Carlo Opera Company with us, beginning at the Majestic Theater on December 9. The hasty visit of this company last spring but whetted our appetites for more. Constantino, Miss Neilson, Victor Maurel, besides many others, will be heard, and "on occasion," as the notice reads, Nordica and Calvé will sing.

Lois Ewell, until recently with the Castle Square Opera Company here, has joined the Savage Opera Company.

Clara E. Munger and her assistants have resumed teaching in their beautiful new studios at 177 Huntington avenue. Miss Munger spent the summer in the hills of Vermont.

Charles Anthony, so THE MUSICAL COURIER representative is informed, has been engaged as director of the Metropolitan School of Music of Indianapolis, Ind., the place formerly filled by Oliver Willard Pierce. Mr. Anthony is well remembered by his many friends here.

Caroline Gardner Clarke-Bartlett will resume her teaching of voice October 1 at her new studio, Room 509, Pierce Building. Winburn B. Adams has been engaged as Mrs. Bartlett's assistant and lecturer, and Cora E. Bailey as répétiteur and accompanist.

A small member of the boy choir of Trinity Church was being taught and coached by Miss Palmer in her Pierce Building studios when THE MUSICAL COURIER's representative entered. Miss Palmer said: "There seems to me to be no possible reason for the boy voice at the changing period to 'go to pieces,' and I think it is caused by undue strain, which I eliminate by careful training; that is, relaxed throats and perfect freedom with proper; focused breath, and so far I have succeeded in having the choir boys whom I instruct retain their beautiful head register."

Laura Hawkins, who has spent her summer between her beautiful farm home in New Hampshire and the hotels of Vermont, will resume her teaching at 6 Newbury street about the middle of October.

Mary Ingles James has reopened her Symphony Chambers studios for fall work. Mrs. James announces an unusually early and large registration.

Katharine Goodson and her husband, Arthur Hinton, have arrived in Boston from abroad, being entertained here

by friends prior to the former appearing on Friday afternoon in a recital at the Worcester Festival.

Richard Platt, pianist, after a couple of months of camp life, has opened his Steinert Hall studio for teaching.

W. S. Bigelow, Jr., has been all the past week in the cities of New York booking his artists. Mr. Bigelow is meeting with the success he merits, and has the confidence of his people.

Felicitas Freeman, the young Boston soprano now in Paris, writes that she will begin her studies of the French language and singing at the conservatory the first of October.

Byron Hughes, of the Baldwin piano house, has returned from a vacation at his Cincinnati home. Mr. Hughes is a musician of sound merit, and it is hoped will be heard in Boston this winter. His accompaniments at a couple of song recitals in Jordan Hall last season showed him to be par excellent in that line.

Arthur Curry, violinist, and a Boston man, prepared all of the analytical and historical notes found in the attractive Worcester Festival Calendar. Mr. Curry's studio is in the Pierce Building.

Bostonians please take notice: News for this column must reach the writer on or before Saturday morning of each week to insure publication in the following Wednesday's issue of THE MUSICAL COURIER, otherwise there is a delay of nearly a fortnight occasioned.

Extra copies of THE MUSICAL COURIER may be found at the Oliver Ditson Company's Tremont street establishment.

WYLYA BLANCHE HUDSON.

Effie Palmer Back From the West.

Boston, Mass., October 1, 1907.

Effie Palmer spent the summer in the West, teaching a large class in Chicago. "Her success is easily understood when you hear her teach," said Elizabeth Crawford, a teacher of voice in Texas, who studies every summer with Miss Palmer. "The Sbriglia method certainly frees the voice, and I have learned to sing without a particle of effort."

Miss Palmer has installed assistants to aid in the placing of young voices, all entirely under guidance of Miss Palmer herself, who treats the voice as having all the delicacy of an instrument.

"How did I like Chicago? Well, I was so busy that I had very little time to meet the musicians there, but I was very much impressed with the progress and activity. My Chicago pupils had beautiful voices, and I wondered if the fine air there was the cause. Yes, I shall both teach and sing this season. In fact my various programs are already arranged, and my voice was never better. I have English songs, of course, also Irish, German, Italian and French songs, which I intend giving this season."

Madame Heineck-Lloyd in Washington.

Anita Heineck-Lloyd, the dramatic soprano, is in Washington, where she is about to open vocal studios. With an experience of many years in opera and oratorio in Germany and France, and having taught in Carnegie Hall, New York City, for many years, she has come to be spoken of as one of the successful teachers of America. For the last few years she has been located in Richmond, where her pupils are now occupying salaried positions in seven of the foremost churches. Mme. Heineck-Lloyd is a fluent linguist, having four languages at her command. She has been associated with many of the most famous musicians of the world. A student with the well remembered Desirée Artôt du Padilla, of Paris; Prof. Ferdinand Sieber, and Prof. Otto Lessman, the critic, both of Berlin, she has certificates from them all. Her concert tours have been with such artists as Liebling, Scharwenka, Teresina Tua and Arma Senkrah. She has traveled from end to end of the United States in opera, having been engaged by Neuendorff and Amberg in New York, from which city the transcontinental tours were begun. Madame Heineck-Lloyd brings letters of introduction to many of the influential people of Washington, and is planning to introduce herself there in her own recital.

California Pianist Married.

The well known San Francisco pianist, Marion L. Bear, was married September 23 to Dr. John B. Cook, of Los Angeles. Mrs. Cook's future home will be in that city.

Van der Stucken Home.

Frank van der Stucken, of Cincinnati, the conductor of the Cincinnati Festival, returned a few days ago from a vacation in Europe.

CARL SOBESKI IN SEATTLE.

Boston, Mass., October 1, 1907.

Carl Sobeski, who has been closely identified with the musical life in Boston for several years past, left in June to spend the summer in Seattle, Wash., expecting to return this fall to the large following established here by his excellent work of past seasons. His Eastern pupils now learn, to their extreme disappointment, that Mr. Sobeski, their "friend and teacher," as they fondly call him, will not be back in Boston this winter, but that on account of the great demand made upon him in the West he has decided to stay and teach the pupils who have made it decidedly to his advantage to remain in Seattle.

Mr. Sobeski was widely known here in the East, both for his beautiful voice and his extraordinary gift—for gift it was—for teaching, and these, added to an exceptional personality which caused lifelong friendships to exist with all he came in contact with, make his departure a veritable loss for Boston. For the past few seasons Mr. Sobeski coached with the baritone, De Gogorza, cultivating this singer's ideas as to beautiful phrasing and artistic singing, and before he came to America he had already made a reputation for himself in European drawing rooms.

That Mr. Sobeski will prove a musical acquisition to Seattle is without doubt, for his list already includes some of the most beautiful voices along the coast, which he will have for training. He will also give song recitals in the West, and as the east winds prove so disastrous he will doubtless regain in the fullest that beautiful lyric quality which has made his voice such a pleasure.

Mr. Sobeski is located at the Graystone, in Seattle, and is already very much engaged with a large class. He writes:

"I have some exceptionally beautiful voices, and shall enjoy my winter's work here, where everybody is so charming, and the air is so invigorating. Already my throat has improved, and I was never in better voice. I am slowly recovering from the street car accident which I sustained several weeks ago. Altogether, I am delighted with Seattle, but have in no wise forgotten my Boston friends and dear pupils."

A Miss Eldridge, of Seattle, a soprano of much promise, has commenced lessons with Mr. Sobeski, who says she has a voice which, when trained, will be beautiful enough for grand opera. Among others is Claude Craig, a young tenor of rare vocal gifts.

Mr. Sobeski will find a place in the musical life of Seattle, as he found one in the East. He is a man of pronounced influence, of broad musical gifts, and staunch and manly attributes.

Bispham's Opening Song Recital.

The following is the program which David Bispham will give at his opening song recital in Carnegie Hall, Sunday afternoon, October 13:

O Ruddier Than the Cherry, Acis and Galatea.....	Handel
Adelaide	Beethoven
The Wanderer.....	Schubert
Selections from Dichterliebe.....	Schumann
Erinnerung	Brahms
Ein Ton.....	Cornelius
Cacilie	Strauss
In Memoriam Edvard Grieg (1843-1907).....	
Des Dichters Letztes Lied.....	
Mit Einer Primula Veris.....	
Erstes Begegnen.....	
Mit Einer Wasserlilie.....	
Ein Schwan.....	
Mein Ziel.....	
The World Well Lost, (MS.).....	Walter Damrosch
Accompanied by the composer.....	
Who Knows?.....	Max Heinrich
The Mad Dog (Goldsmith), from The Vicar of Wakefield.....	
.....	Liza Lehmann
The Stuttering Lovers (new), arranged by Herbert Hughes.....	
.....	Old Irish

The Guilman Organ School.

William C. Carl, whose return from Europe was noticed last week in THE MUSICAL COURIER, has been busily occupied in preparing for the reopening of the Guilman Organ School and in perfecting the plans outlined for the season. Students are arriving from distant points. Mrs. Lawrence Canfield, organist of the Memorial Presbyterian Church, at St. Augustine, Fla. (H. M. Flagler's church); Harold V. Milligan, of Portland, Ore., and Hattie Ellen Ullmann, of Sistersville, W. Va., are already here. Mary J. Seaby will arrive from England in a few days, and others will come in rapid succession up to the opening of the school, October 15. Mr. Carl has been engaged to give inaugural concerts this month on the new organs in Randall Memorial Chapel, Sailors' Snug Harbor; Asbury M. E. Church, Tarrytown, N. Y., and First Presbyterian Church, Elmhurst, N. Y. Mr. Carl will play the opening recital of the series to be given under the auspices of the Guild of Organists, on Monday evening, November 11, in the Old First Presbyterian Church. Mr. Carl will bring forward several important novelties this season, and during the European trip has materially enlarged his repertory.



CHICAGO, September 30, 1907.

Albert Ulrich, of the Theodore Thomas Orchestra, announces the engagement of the following new members for the orchestra: Herman Kortschak, first violin; R. Mangold, second violin; R. Maedler, double bass; M. Pottig, second horn; O. Schubert, first trumpet, and the return engagement of Carl Wunderle, first violin, and A. Heinickel, cello.

F. Wight Neumann, who has been abroad since last June, has returned to Chicago and announces the date of the opening of his season as October 20, with Schumann-Heink, in an afternoon recital at Orchestra Hall. While abroad Mr. Neumann negotiated for some interesting attractions now pending, renewed many old acquaintances, and was entertained by many celebrities, including Felix Weingartner, Richard Strauss, Felix Mottl, Emil Paur, Marcella Sembrich and Madame Gadski. Mr. Neumann also attended the Mozart and Wagner performances at Munich, the stage settings, orchestra and chorus of which performances he praises very highly; but the soloists, he remarked, are not on a par with the soloists heard in opera in this country. Mr. Neumann's list



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of artists for this year is of the same high standard maintained in the many past seasons and includes the following:

October 20—Schumann-Heink, recital, Orchestra Hall.
October 24—Max Bendix, recital, Music Hall.
October 27—Marcella Sembrich, recital, Orchestra Hall.
October 30—Emma Calvé Concert Company, Orchestra Hall.
October 31—Bessie Abbott Concert Company, Orchestra Hall.
November 3—Vladimir de Pachmann, Chopin recital, Orchestra Hall.
November 7—Charles W. Clark, recital, Music Hall.
November 10—Madame Gadski, recital, Orchestra Hall.
November 13—Operatic quartet, consisting of Edward Johnson, Gwylim Miles, Corinne Rider Kelsy and Mrs. Herbert Spencer, Music Hall.
November 17—Josef Hofmann, recital, Music Hall.
November 24—Teresa Carrefio, recital, Orchestra Hall.
December 1—Rudolph Ganz, recital, Music Hall.
December 5—Annual recital of Walter Spry, Music Hall.
December 8—Herbert Witherspoon, recital, Music Hall.
December 12—Fritz Kreisler, violin recital, Music Hall.
December 15—Lawrence Rea, song recital, Music Hall.
December 29—Glenn Dillard Gunn, piano recital, Music Hall.
January 5—Orchestral concert, New York Symphony Orchestra, Orchestra Hall.
January 23—David Bispham, recital, Music Hall.
January 26—Kneisel Quartet, Music Hall.
February 2—Fannie Bloomfield-Zeisler, recital, Orchestra Hall.
February 9—Harold Bauer, recital, Music Hall.
February 23—Kneisel Quartet, Music Hall.
March 1—Olga Samaroff, recital, Music Hall.
March 29—Kneisel Quartet, Music Hall.
April 5—Joint appearance of Fritz Kreisler, violinist, and Josef Hofmann, pianist, Music Hall.
April 12—Emilio de Gogorza, recital, Music Hall.
April 26—Fourth and last appearance of Kneisel Quartet, Music Hall.

The dates given are as near correct as possible, and should any changes take place they will be duly announced.

Dates have not been arranged for the following artists, who, however, are booked for Chicago: Francis Rogers, baritone; the Flonzaley Quartet; Frank La Forge, pianist, and Mrs. Hissem de Moss, soprano, as well as Director Mahler and the young violinist, Mishka Elman.

Bernhard Ziehn's revised edition of his "Manual of Harmony," which appeared in the first edition several years ago, with all remarks, explanations and annotations in German, has just been published by the W. H. Kaun publishing house, of Milwaukee, with English translations, thus making this most valuable musical work of the day available to a much larger class of admirers. When the first edition of this "Manual of Harmony" appeared the critics of Germany wrote that it was "the work of a genius, to be recommended to every master, disciple, teacher and student of music." Profusely illustrated with

excerpts, it gives proof of a wonderful knowledge of musical literature of every period in the history of art. Of a most interesting personality is the author of this work. Bernhard Ziehn, modest, retiring and quite unaware and not caring much for the world's opinion of his great work; gathering around him as pupils and disciples many of the representative artists of the day, and leading the quiet uneventful life of the ideal master who lives but for his work and his pupils. Born in Erfurt, Thuringia, on coming to America Mr. Ziehn taught in the public schools for two years, having been a schoolmaster in Germany; but later deciding on devoting himself exclusively to the profession of music, he has built a monument to his fame and reputation through his unequalled works on the science and art of music, and last but not least by the many talented pupils, acknowledged artists in their own line of work, who are pleased to call him master. Among these pupils may be mentioned Eleanor Everest Freer, Grace Wessel Chadbourne (author of the Shakesperian song cycle), Fannie Bloomfield-Zeisler, Helen Louise Birch, Regina Watson, Helen Rudolph, Frederic Lillebridge, Wilhelm Middelschulte, Otto Wolf, Oscar J. Deis, Kenneth Bradley, and Glenn Dillard Gunn.

It is interesting to observe, though it is well known in musical circles, that it is to Bernhard Ziehn that the musical world is indebted for knowledge concerning the solution of the unfinished fugue in Bach's "Kunst der Fuge," a query which has remained unsolved for almost 150 years; and for deciding the authorship of Luther's "Ein feste Burg," which had defied explanation for almost 350 years.

A fact worthy of more than passing interest and one that will interest all pianists and teachers, is that Mr. Ziehn is the original inventor of the Contrarium Reversum and Symmetrical Inversion, a system for the acquiring of piano technic and now considered the only modus operandi among educated piano teachers. This work was published under the title of "System of Exercises for the Piano," in 1880, by Hugo Poble, of Hamburg, Germany, since which time many systems and methods have appeared based on this original work, but to Bernhard Ziehn belongs the honor of discovering and propounding this now universally adopted system.

Many articles from the pen of Bernhard Ziehn have

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appeared in the Allgemeine Musik Zeitung, Berlin, and his article, "The Ecclesiastical Modes," has been published in Die Musik, Berlin. (This work is to appear with English translations). Another work of much importance, published in Hamburg in 1883, is on the explanation of the correct execution of the ornaments in classic works. And also must be mentioned his "Harmonie und Modulationslehre," founded upon a new principle, "the works of the master in music" (Mr. Ziehn's own words).

A deep thinker, logical in his decisions and positive in the expression of his theories, Mr. Ziehn is one of the most interesting figures in contemporary musical life.

Gustaf Holmquist, basso, will be one of the soloists at Minneapolis, on October 2, in the concert to be given by the Swedish Singing Societies at the Auditorium for a fund to place a statue in memoriam of Wennerberg, one of their national writers.

The Arche Club announces the opening musicale of the season for October 4, the artists to be Forrest Dabney-Carr, vocalist, and Adolph Weidig, violinist.

Agnes Lapham, one of the most accomplished of the younger pianists of Chicago, will be the soloist on the opening day, October 14, of the North End Club.

The opening concert of the season of 1907-1908 was given at Kimball Hall on September 22 by Emil Lieb'ing in the form of a Grieg memorial concert. Mr. Lieb'ing was assisted by Herbert Butler, violinist, and Paul Schoessling, cellist. Mr. Lieb'ing had arranged an extremely interesting program, which was interpreted with brilliancy and finesse and was greatly enjoyed by his audience. Among the numbers was scherzo-impromptu; study,

"Homage to Chopin," and "A Ride at Night," all from "Impressions," the last published piano compositions by Grieg, and which received their first performance in Chicago at this recital.

The Sherwood Music School announces a concert by the faculty for Thursday evening, October 17.

Karleton Hackett, one of the associate directors of the American Conservatory, and well known as an instructor of voice and writer of many popular essays which have appeared in various musical magazines, will deliver the opening lecture in the Normal course for voice teachers of the conservatory on October 5. The subject of Mr. Hackett's lecture will be "The Principles of Singing."

The Normal course for children's work, arranged by the American Conservatory and in charge of Jennette Loudon and Louise Robyn, will begin Saturday, October 5, as will also the children's department.

Mrs. Frederiksen, pianist, who, it will be remembered, gave a joint recital with her husband, Frederik Frederiksen, the violinist, last season at Music Hall, will open a studio on the North Side next month for the instruction of her many piano pupils. Mrs. Frederiksen has many excellent criticisms on her work as pianist, and has the distinction of being the first Liszt scholarship holder, and of having been a pupil of Paul Klindworth, of Berlin.

An interesting recital was given by the younger members of the Walter Spry Piano School at Assembly Hall on September 26. The program was given by Edna and Irene Bentz, Marjorie Kochersperger, Lillian Billow, Elsa Selz, Marian Townsend, Evelyn Houston and Beatrice Byxbee. The playing of all these pupils was characterized by clear,

clean technic, very musical phrasing and by the correct tempos of the various numbers. Mr. Spry made some few remarks on the Faeltens system, which was introduced in this school last year and which is proving its value through the very efficient work accomplished by the primary grade pupils. An interesting number of the program was the

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The American Conservatory of Music gave the first faculty concert of the season at Kimball Hall on September 28, the artists giving the concert being Silvio Scionti, pianist, and Herbert Butler, violinist. The program was an

especially ambitious one; including sonata for piano and violin, op. 21, by Gade; three piano solo numbers—Dohnanyi's rhapsody in C major, op. 11; Schumann's "Des Abends," op. 12, and Rubinstein's etude in E flat; two violin numbers—adagio, by Holländer, and "Butterfly," by Hubay; and the Liszt-Busoni "Spanish Rhapsody," played by Mr. Scionti and the orchestral parts by Henriot Levy. Mr. Scionti, the possessor of a magnificent technic, gave a splendid reading of the Liszt-Busoni work, and was equally interesting in the solo numbers. Mr. Butler, always a favorite, played with his usual clear, clean, smooth tone and artistic insight. These weekly faculty concerts of the American Conservatory, always one of the most valuable and educational features of the Chicago musical season, bring forward an array of exceptionally good talent, whose work is thoroughly enjoyed and appreciated by the many friends and patrons of this admirable school.

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No Grand Opera for Chicago.

Messrs. Klaw & Erlanger, the lessees of the Auditorium Theater in Chicago, have turned that house into a vaudeville establishment, and will not rent it to the Metropolitan Opera next spring for its usual week's run in Chicago. This will mean a serious loss to the new York organization, and practically implies the restricting of the annual tour to Eastern cities, for the Chicago takings always enabled the company to visit the Far Western points. Last year the Windy City contributed \$80,000 to the Metropolitan's gross earnings.

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A Reception for Arnold Volpe.

A reception will be given at the National Arts Club, 14 Gramercy Park, on the afternoon of Monday, November 4, in honor of Arnold Volpe, conductor of the Volpe Symphony Orchestra. Invitations will be sent to many persons prominent in the musical world.

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NEWS OF MUSICIANS FROM NEAR AND FAR.

Nellie Hibler, the soprano, formerly of Buffalo, N. Y., and now of Southern California, recently sang and directed a successful concert at Masonic Hall, in Hollywood, Los Angeles County. Mrs. Hibler is planning a series of morning musicales, with interesting programs, for music lovers in Hollywood.

Miltonella Beardsley and her daughter, Constance, have returned to New York from Mount Kineo, Me. Mrs. Beardsley will be found at her studio in Carnegie Hall this week. The pianist has prepared a repertory for salon and she has a number of engagements booked for the early part of the winter.

Isidore Luckstone, accompanist and vocal "coach," has returned to his New York studio residence, 153 West Seventy-sixth street, for the season. Mr. Luckstone and his family passed a restful summer at High Mount, Ulster County, N. Y.

Franz X. Arens, looking as brown as a ranchman, is back in New York, after several months sojourn out in New Mexico. Mr. Arens has resumed his activities at his singing studios, 305 Fifth avenue, and before long will

begin rehearsals with the People's Symphony Orchestra, of which he is the conductor.

Jeanette Fernandez had encores for both of her appearances at the recent Asbury Park concert. There was much applause, and directors and audience alike spoke of the temperament, beauty and fine voice of the young soprano. Miss Fernandez is at 16 East Forty-third street, New York, for the winter.

In a drawing room in New York City recently, where musicians were assembled and good music was being played and discussed, the name of Creator was cited as one of the highest types of music educator in the country, as uniting in unique measure the features of artistic finish and detail and the highest degree of emotional capacity, with greatest power of communication with an audience.

In Connersville, Ind., W. O. Miessner has, in addition to supervision, a church choir of forty voices, and has been head of the Central Conservatory. Composition added to other duties has made work so heavy that it is probable he will give up the conservatory leadership. "The Resurrection" for soli, chorus, harp and organ, and "Queen of the

May," are among those of his writings which find great favor. Ida Helphenstine is collaborator in this work.

Enrico Caruso will appear this month at Hamburg in several opera performances.

Gustav Lazarus' Tour in the Orient.

Gustav Lazarus, the Berlin pianist and composer, has returned to Berlin from a concert tour through the European Orient. Concerts took place in Constantinople, Sofia, Bucharest, Belgrave and Budapest. In Belgrave members of the royal family were present. In the Turkish metropolis the artist was honored with an invitation from the Sultan, and His Majesty rewarded Herr Lazarus with the Neshidijeh decoration, third class. The King of Servia also gave the artist a decoration. Narschall von Bieherstein, the German Ambassador, received the artist several times at his palace.

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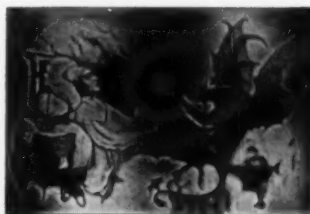
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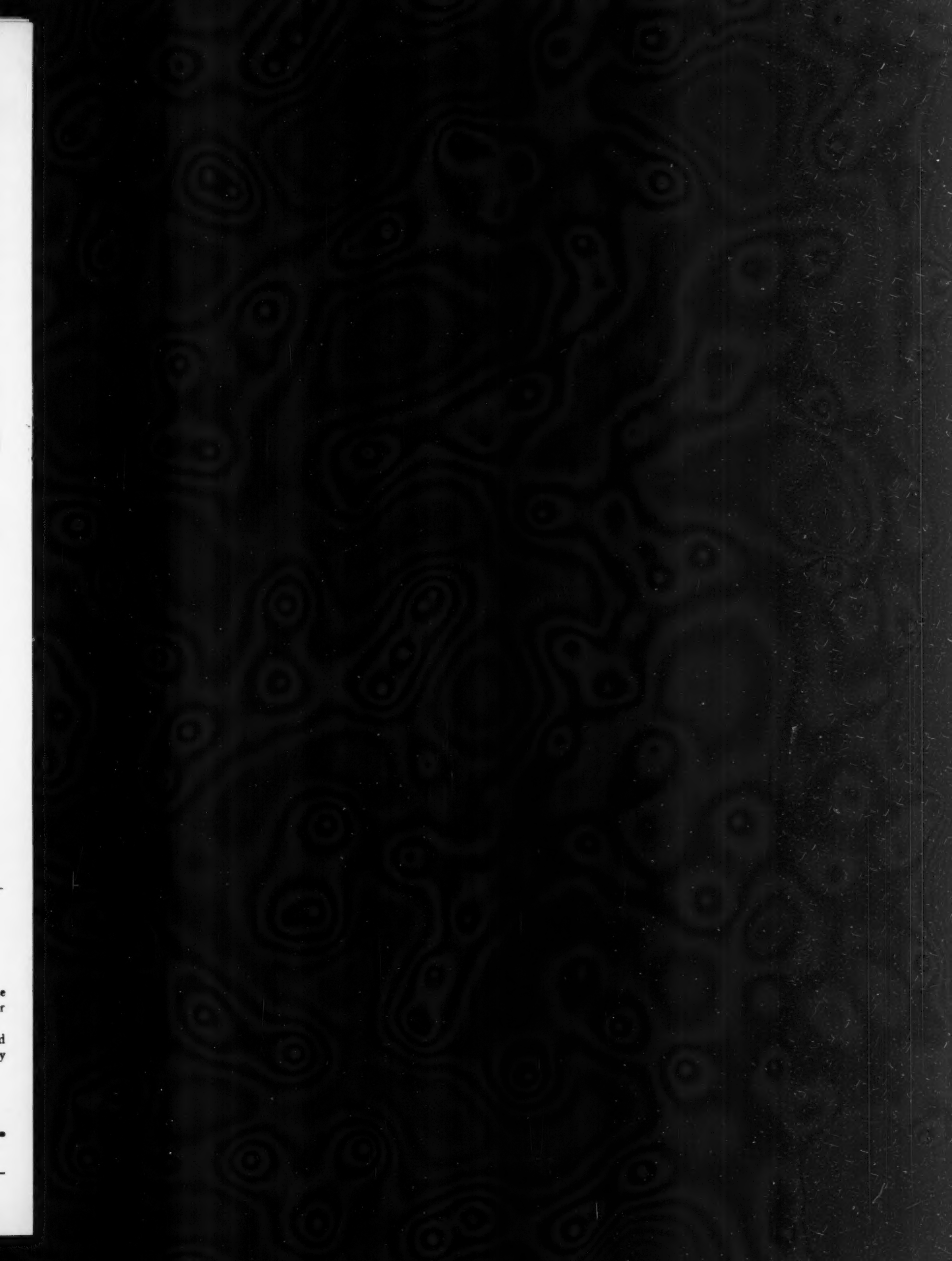
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